spring 2008 course schedule

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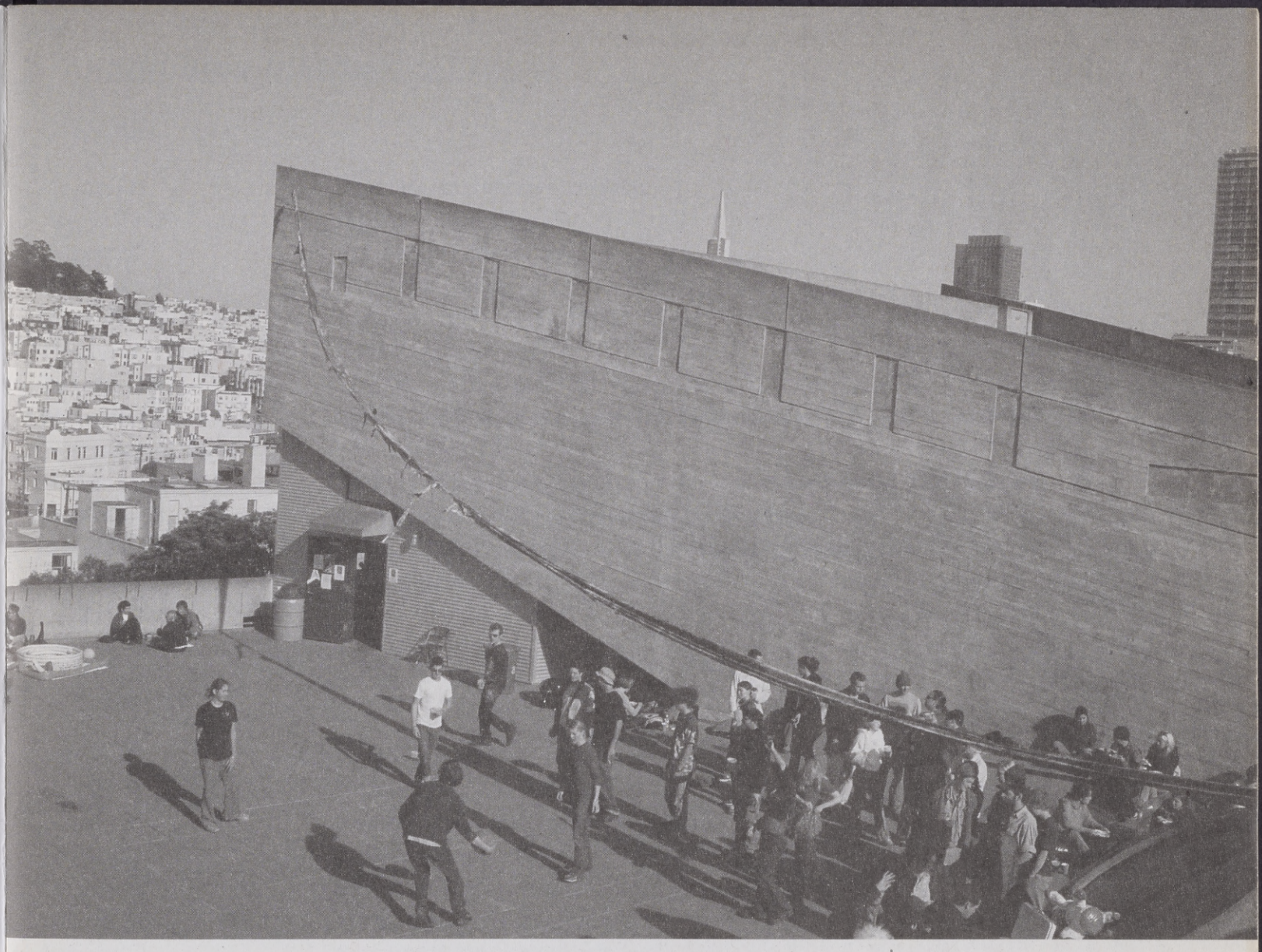

san francisco art institute

spring 2008 course schedule

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2007–2008 ACADEMIC CALENDAR

FALL 2007

August 20	International student orientation
August 21–24	Fall 2007 orientation
August 27	Fall semester classes begin
September 3	Labor Day holiday
September 10	Last day to add/drop Fall 2007 classes
October 8–12	Midterm grading period
November 9	Last day to withdraw from courses with a "W"
November 13–15	**Spring 2008 priority registration for continuing MA, MFA, and PB students**
November 22–23	Thanksgiving holiday
November 26–29	**Spring 2008 priority registration for continuing BA and BFA students**
December 3	**Spring 2008 early registration for new students**
December 10	**Spring 2008 early registration for non-degree students**
December 14	Fall semester ends

SPRING 2008

January 1	New Year's holiday
January 2	January Intensives begin
January 2	Last day to add/drop January Intensives
January 15	January Intensives end
January 16–18	Spring 2008 orientation
January 21	Martin Luther King Jr. holiday
January 22	Spring semester classes begin
February 4	Last day to add/drop Spring 2008 classes
February 18	President's Day holiday
March 3–7	Midterm grading period
March 10–14	Spring break
April 14	Last day to withdraw from courses with a "W"
April 15–17	Summer and Fall 2008 priority registration for MA, MFA, and PB students
April 21–24	Summer and Fall 2008 priority registration for BA and BFA students
April 28	Summer and Fall 2008 early registration for new students
May 5	Summer and Fall 2008 early registration for non-degree students
May 12	Spring semester ends
May 16	*Vernissage*: MFA Graduate Exhibition opening
May 16	Undergraduate Spring Show opening
May 17	Commencement

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought (if any), class, and major. Students registering for the first time at SFAI *or* students advancing to a higher degree or certificate program are considered new students (whether degree-seeking or non-degree). Students officially enrolled in the semester previous to the one for which they are currently registering *or* students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students (whether degree-seeking or non-degree). Returning students who have voluntarily or involuntarily withdrawn from SFAI should contact the Office of Admissions for information on how to re-enroll.

Continuing degree-seeking students are offered—and are strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units each such student has earned. An updated curriculum record is provided for continuing degree-seeking students in a registration packet in advance of registration. The packet contains information specific to each such student: (1) the day, the date, and the time of priority registration; (2) a registration form; and (3) any notice recommending that the student meet with the academic advisor prior to registering or re-enrolling.

Because certain classes fill up quickly, you are strongly advised to register, with a completed registration form, at your appointed time. If the course you request is full, you may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting your courses, check this schedule (as well as its up-to-date addenda on the SFAI website under Academic Programs/Course Schedules) under Course Descriptions to make sure that you have completed all prerequisites for the courses you intend to take. If you have taken courses out of sequence or have not taken the necessary prerequisites for the courses you select, you will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

PRIORITY REGISTRATION

Student Accounts Holds

All student-accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

Priority Spring Registration Schedule

November 13–15
Continuing MA, MFA, and Post-Bac (PB) (i.e., degree- or certificate-seeking) students

November 26–29
Continuing BA and BFA (i.e., degree-seeking) students

December 3
New degree-seeking students

December 10
Non-degree students

Registration will continue through February 4, 2008.

Continuing MA, MFA, and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units each such student has earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Please consult your registration letter for your specific day, date, and time.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for the specific time and day for you to register. Continuing degree-seeking students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period on February 4, 2008. Please note that phone registration is not permitted.

New Degree-seeking (BA, BFA, MA, or MFA) Students and New PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Office of Admissions. Call 1 800 345 SFAI to schedule your appointment for registration advising. Please read the curriculum requirements before calling to make your registration appointment. You may register for classes in person or over the phone beginning December 3, 2007 for the Spring 2008 Semester. You will be asked to make an initial nonrefundable tuition deposit of $300 (BA, BFA) or $500 (MA, MFA, PB) prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call (remember that SFAI is in the Pacific Standard Time zone).

Low-residency Summer MFA Students

Registration takes place by means of individual advising with the Summer MFA program director. Registration for new students in the low-residency Summer MFA program is coordinated through the office of the Summer MFA program director.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records beginning December 10, 2007.

Late Arrival for Spring 2008 Semester

New-student orientation is mandatory. New students must request exemptions in writing from the Office of Student Affairs. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Office of Student Affairs via e-mail at studentaffairs@sfai.edu.

HOURS FOR THE OFFICE OF REGISTRATION AND RECORDS

The Office of Registration and Records is open between the hours of 9:00am and 5:00pm, Monday through Friday, but you must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

ADD/DROP DATES AND PROCEDURES

Add/drop period for Spring 2008 ends on Monday, February 4, 2008

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of "W" is assigned; after the eleventh week, a grade of "F" is assigned. Please consult the Academic Calendar for the exact dates for adding, dropping, and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensives

Unlike regular semester-long courses, intensives may be added or dropped only through the end of the first day of instruction. Students who drop an intensive after the first day of instruction will receive a grade of "W." Please consult the academic calendar for the exact dates for adding, dropping, and withdrawing from intensives.

INTERNATIONAL STUDENTS

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Director of Student Affairs for International and Off-campus Study Programs. Failure to secure advance approval will result in loss of F-1 status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed, at the Office of Registration and Records, by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of "F." Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree-program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the Associate VP of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Graduate Programs or the Associate VP of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but choose not to attend SFAI must notify the Office of Admissions in writing as soon as possible, but no later than February 4, 2008, in order to avoid tuition charges for the Spring 2008 semester. Students who wish to defer their admission to a future term should do so in writing with the Office of Admissions.

ACADEMIC ADVISING

Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed-study petitions, as well as change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year: it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Office of Undergraduate Academic Advising (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI.

Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

Teaching Assistant Stipends

Graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

TUITION AND FEES FOR SPRING 2008

TUITION FOR DEGREE-PROGRAM AND CERTIFICATE COURSES

BA, BFA, and Non-degree tuition per semester:

1–11 UNITS
Multiply each unit by $1,300

12–15 UNITS
Pay a flat tuition rate of $14,210

Over 15 UNITS
$14,210 plus $1,300 for each additional unit over 15

MA, MFA, AND PB tuition per semester:

1–11 UNITS
Multiply each unit by $1,400

12–15 UNITS
Pay a tuition rate of $15,105

Over 15 UNITS
$15,105 plus $1,400 for each additional unit over 15

FEES

1. Student Activity Fee is $35 per semester
2. Studio courses may be subject to a $35 materials fee (see individual Course Descriptions).
3. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See Course Descriptions for details. All study/travel courses require a $500 nonrefundable deposit.
4. Commencement Fee is $100 for all graduating students.

MFA FEES

1. MFA Exhibition and Catalogue: $260
2. MFA Final Review (charged only to students not enrolled in classes): $260

TUITION PAYMENT DEADLINES

New and continuing degree-seeking students who register early:

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree students:

Tuition is due in full at the time of registration. Payment may be made in the Office of Student Accounts by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due prior to the first day of the class.

STUDY/TRAVEL PAYMENT POLICES

Payment Deadlines:

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

REFUND POLICY

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

TUITION PAYMENT PLANS

SFAI offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check, or bank draft payable to "San Francisco Art Institute." A $15 fee will be charged for all returned checks. VISA, MasterCard, and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A/D

Five monthly payments per semester, beginning July 1 for Fall semester and December 1 for Spring semester; $25 administrative fee.

Monthly Payment Option B/E

Four monthly payments per semester beginning August 1 for Fall semester and January 1 for the Spring semester; $25 administrative fee.

Monthly Payment Option C/F

Three monthly payments per semester beginning September 1 for Fall semester and February 1 for Spring semester; $25 administrative fee.

Other Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of $25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single $25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid.

Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

REFUND POLICY

Dropped Classes

Tuition refunds for dropped classes, excluding Intensives, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Complete Withdrawals by Degree-seeking Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request-for-withdrawal or leave-of-absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

For example, if a BFA student has completed 14 days in a 110 day term, the percentage of the term completed—14/110 rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is $14,210, tuition liability (rounded to nearest dollar) is $14,210 x 12.7%, which equals $1,805.

Complete Withdrawal or Dropped Classes by Non-degree Students

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed add/drop form in the Office of Registration and Records determines the refund date and the percentage of tuition to be refunded for a course. A $100 registration fee will be deducted from all refunds.

Prior to and including

First day of first class:	100%
First 10% of class hours attended:	90%
After first 10% and through first 25%:	50%
After first 25% and through first 50%:	25%
After 50% of class hours attended:	0%

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request-for-withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid newsletter available in the Financial Aid Office and online at www.sfai.edu under Admissions/Financial Aid.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges, and then subsequently drop classes, may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

ACADEMIC POLICY

CONCURRENT REGISTRATION

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained, prior to your registration with the other institution, from the Office of Academic Affairs and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Note: students on leave must also have written course approval prior to registration at other institutions; please consult the Office of Registration and Records for details.

COLLEGE CREDIT UNITS AND TRANSCRIPTS FOR DEGREE COURSES

Credit is offered as the semester unit. Undergraduate courses are numbered 100–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript available in the Office of Registration and Records or on the SFAI website.

POLICY STATEMENT

All students are urged to read the general regulations found both in this Course Schedule and in the Student Handbook: PDFs of both publications can be found at www.sfai.edu by clicking For Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this Course Schedule and the Student Handbook are as accurate as possible (please check for addenda to the Course Schedule at www.sfai.edu), students are advised that the information contained in them is subject to change or correction. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

CHANGES AND ADDITIONS TO THE COURSE SCHEDULE

Many courses have additional information in the form of syllabi or course outlines, reading lists, anthologies, etc. Although SFAI will attempt in good faith to offer the courses as listed in this Course Schedule, SFAI reserves the right to

- Cancel any class because minimum enrollment has not been met
- Change instructors
- Change the time or place of any course offering

NONDISCRIMINATION POLICY

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, SFAI, 800 Chestnut Street, San Francisco, CA 94133," or to "Director of the Office for Civil Rights, US Department of Education, Washington DC 20202."

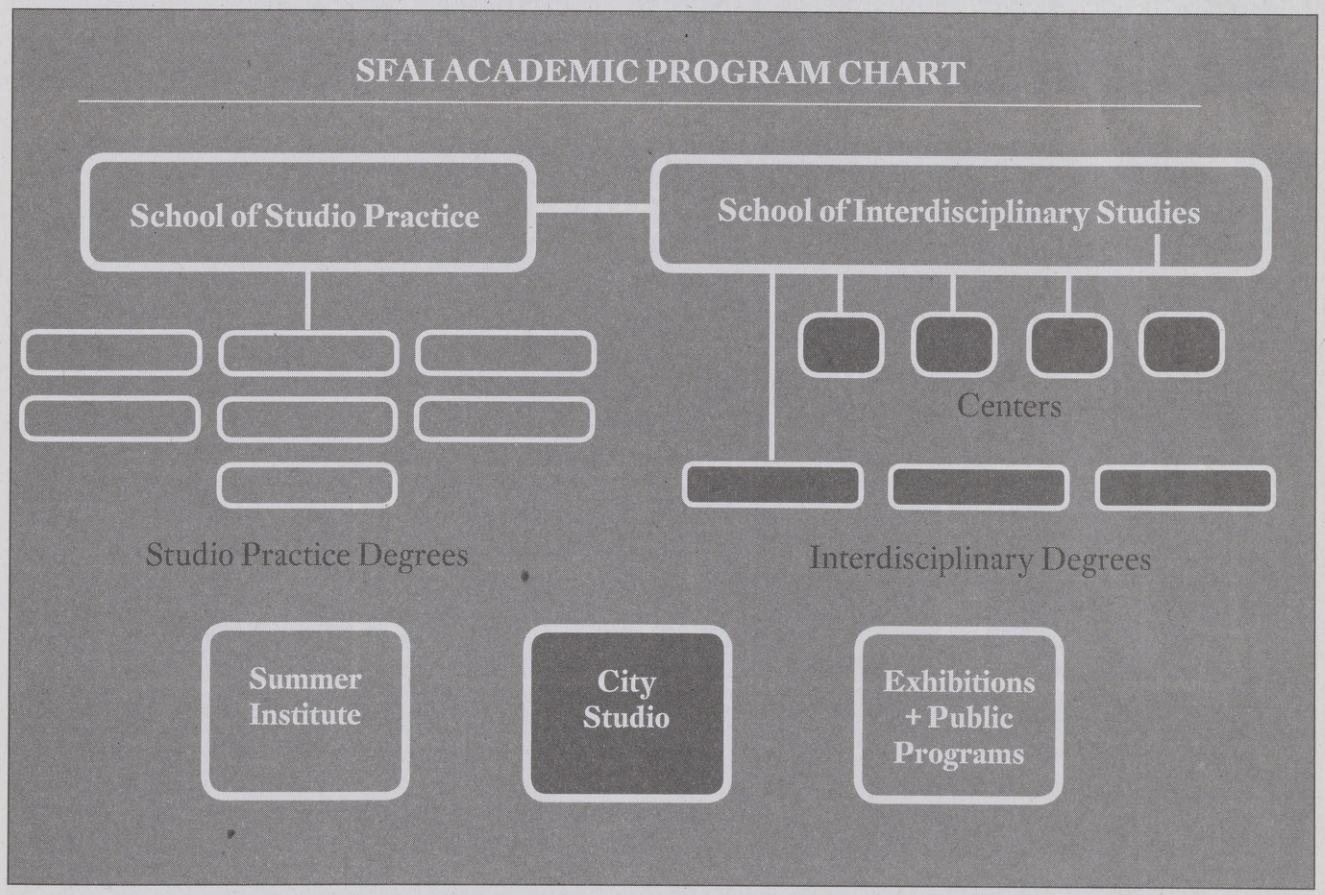
Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Graduate Programs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should write to "Associate Vice President of Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133" at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate VP of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

ACADEMIC STRUCTURE

The academic structure at SFAI is built upon the two pillars of SFAI's academic initiative: (1) the School of Studio Practice, encompassing the departments of Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture; and (2) the School of Interdisciplinary Studies, offering degree programs in History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies. An integral additional component of this curriculum is the visiting artists and scholars we invite who bring cutting-edge ideas, technologies, and visual art not only to SFAI but to the wider Bay Area. It is vital to our academic structure to provide artists with the opportunity to create new work by utilizing the resources of the institution and to directly engage with students and the public through formal and informal activities planned during an intensive residency. An array of projects, exhibitions, public lectures, panels, and symposia bring to the campus a broad spectrum of artists, historians, curators, critics, and writers whose diverse aesthetic viewpoints and ideas enrich the educational experience of SFAI's students.

The academic structure does not so much separate discourse from practice as intensify the interrelationship of the histories, theories, and practices of contemporary art and culture. The coalescence of the School of Studio Practice and the School of Interdisciplinary Studies is nurtured by SFAI's distinguished faculty and sustained by a long tradition of experimental studio practice and interdisciplinary discourse. Taken together, the two schools comprise a curricular matrix through which students are inspired to develop unique approaches to art making.

Students are called upon to navigate not only vertically within their chosen majors or programs, but also horizontally across the entire academic platform. In short, regardless of their programs of study, students must take courses in each of the two schools in order to complete their degree requirements.



PROGRAMS OF STUDY

School of Studio Practice

—Bachelor of Fine Arts
—Post-Baccalaureate
—Master of Fine Arts

- Design and Technology
- Film
- New Genres
- Painting
- Photography
- Printmaking
- Sculpture

School of Interdisciplinary Studies

—Bachelor of Arts
—Master of Arts

- History and Theory of Contemporary Art
- Urban Studies
- Exhibition and Museum Studies

ORGANIZATION OF CENTERS

School of Interdisciplinary Studies

- Art and Science
- Media Culture
- Public Practice
- Word, Text, and Image

—Ongoing Research
—Artists and Scholars in Residence
—Colloquia and Symposia
—Fellowships (including Post-Doctoral Fellowships)

THE SCHOOL OF STUDIO PRACTICE

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

DESIGN AND TECHNOLOGY
FILM
NEW GENRES
PAINTING
PHOTOGRAPHY
PRINTMAKING
SCULPTURE

The School of Studio Practice offers the following degrees and certificate:

BACHELOR OF FINE ARTS
MASTER OF FINE ARTS
POST-BACCALAUREATE CERTIFICATE

THE SCHOOL OF INTERDISCIPLINARY STUDIES

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI. It offers three areas of study:

HISTORY AND THEORY OF CONTEMPORARY ART
URBAN STUDIES
EXHIBITION AND MUSEUM STUDIES

The School of Interdisciplinary Studies offers the following degrees:

BACHELOR OF ARTS

History and Theory of Contemporary Art
Urban Studies

MASTER OF ARTS

History and Theory of Contemporary Art
Urban Studies
Exhibition and Museum Studies

The School of Interdisciplinary Studies includes research and inquiry in art history, critical theory, English, humanities, mathematics, science, social science, writing, and urban studies. Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practice; and Word, Text, and Image. Each center sponsors symposia, seminars, exhibitions, research fellowships, and residencies.

THE CENTERS FOR INTERDISCIPLINARY STUDY

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

ART AND SCIENCE
MEDIA CULTURE
PUBLIC PRACTICE
WORD, TEXT, AND IMAGE

UNDERGRADUATE AND GRADUATE DEGREE PROGRAMS

The School of Interdisciplinary Studies:

BA
History and Theory of Contemporary Arts

BA
Urban Studies

MA
History and Theory of Contemporary Arts

MA
Urban Studies

MA
Exhibition and Museum Studies

History and Theory of Contemporary Art (BA, MA)

SFAI's program in History and Theory of Contemporary Art offers a challenging scheme of study that explores the intellectual and artistic processes that have prompted a number of recent critical developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western modernity, the role of technology in art making, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from such diverse disciplines as anthropology, cultural geography, political science, media studies, and many others, students are guided through seminars, research and writing tutorials, colloquia, travel study, internships, and directed study to the end both of focusing on particular areas of contemporary art and culture and of generating a final research thesis.

Urban Studies (BA, MA)

In order to create a unique platform for learning and social engagement, the Urban Studies program integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies—making Urban Studies at SFAI one of the most original and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs (Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture) together both with those in theoretical and historical studies available through our Centers for Interdisciplinary Study (Art and Science; Media Culture; Public Practice; and Word, Text, and Image) and with City Studio (our community education, training, and outreach projects), the Urban Studies program ensures that students will be thoroughly grounded in both studio-derived and research-based methodologies. This allows for an in-depth study of urban forms, habitat, and habitus. From professionals, practitioners, theorists, and historians, students learn different approaches to studying and acting upon the dynamically changing outlines of the urban fabric. Students address the intersection between microcommunities (neighborhoods, ethnic enclaves, migration, etc.) and macrocommunities (suburbia and metropolitan complexes), along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, and street fairs. The broad vision of the program allows students to design their own course of study and research.

Exhibition and Museum Studies (MA)

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the belief that exhibitions and museums are both historical objects and subjects. The relationship of exhibitions and museums to contemporary culture is best understood through advanced and rigorous engagement with this twofold history. SFAI's program provides students with a grounded understanding of the history and roles of the institutions of modernity—museums, historical societies, archives, libraries, architectural commissions—in contemporary culture, the economy of the artworld, and the politics which affect it. Thus, by means of seminars, colloquia, symposia, and independent study, the Exhibition and Museum Studies program grounds its research and critical analysis in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections.

A critical component of the program is the student's acquisition and application of research methodologies through a series of analytical seminars in which the student reads widely and generates critical responses in writing. Modes of visual investigation are presented through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to historical preservation, heritage management, the ethics of trade in antiquities, and the problematics of crosscultural and crossdisciplinary curating—problematics often encountered when the works in question are understood as primarily ethnographic, anthropological, or archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

COURSE SCHEDULE

Class Times

Key to Room Locations and Abbreviations

Course Codes

CLASS TIMES

Period I	9:00am–11:45am
Period II	1:00pm–3:45pm
Period III	4:15pm–7:00pm
Period IV	7:30pm–10:15pm
TBA	To be announced

800 CHESTNUT STREET

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room, (above Studio 16A)
Studios 1, 2, 3	Printmaking Studios
Studios 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Classroom (up stairway, past Student Affairs)
Studios 105, 106	Sculpture Studios
Studio 113	Interdisciplinary Honors Studios
Studios 114, 115, 116	Painting Studios
Studio 117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Photo Studio (lower level, near Jones St. entrance)
20B	Seminar Room (near Jones St. entrance)
TBA	To be announced

THIRD STREET GRADUATE CENTER

2565 Third Street

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
TBA	To be announced

How to Read the Course Codes

ARTH-100-01
The letters at the beginning refer to the discipline in which the course is offered.

ARTH-**100**-01
The three-digit course number in the middle indicates the level of the course:

100 = beginning to intermediate
200 = intermediate
300 = intermediate to advanced
400 = Post-Baccalaureate program
500 = graduate level

ARTH-100-**01**
The final two digits refer to the section of the course.

SPRING 2008 UNDERGRADUATE COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
INTENSIVES					
FM-299-1	HD Cinematography Intensive	Hiro Narito/ Anjali Sundaram	M–F	9:00–6:00	26
NG-299-1	Product: From Artist Multiples to Aesthetic Commodities	Carlo McCormick	M–F	1:00–6:00	10/MCR
PA-301-1	Living and Breathing Painting	Pat Klein	M–F	9:00–6:00	115/116
SC-/US-299-1	Monuments: Contemporary Approaches in Art	Mildred Howard	M–F	9:00–6:00	105
ART HISTORY					
ARTH-100-1	Foundations in Global Art History	John Rapko	T	9:00–11:45	LH
ARTH-101-1	Modernity and Modernism	Claire Daigle	T	1:00–3:45	LH
ARTH-101-2	Modernity and Modernism	Vivian Bobka	TH	4:15–7:00	LH
ARTH-102-1	Contemporary Art Now: 1964–2005	Krista Lynes	M	4:15–7:00	LH
ARTH-/DT-142-1	Design Histories: The 20th- and 21st-century World Product	Paul Klein	T	1:00–3:45	20A
ARTH-202-1	Contemporary Artists Seminar	Glen Helfand	TH	1:00–3:45	MCR
ARTH-223-1	Beyond Primitivism, Exoticism, and Orientalism: Cultural Specificity in the Global Context	Claire Daigle	M	1:00–3:45	LH
ARTH-224-1	Critical Thinking Skills for Contemporary Artists	John Rapko	F	1:00–3:45	MCR
ARTH-241-1	Visible Evidence and the Photographic Imaginary	Krista Lynes	T	1:00–3:45	MCR
ARTH-321-1	Cinema and the Global	Chris Bratton	TH	9:00–11:45	LH
CRITICAL STUDIES					
CS-220-1	Systems of Investigation: Animal/Human	Meredith Tromble	M	4:15–7:00	20B
CS-300-1	Critical Theory A	Dale Carrico	T	9:00–11:45	MCR
CS-301-1	Critical Theory B	Stephanie Ellis	W	1:00–3:45	MCR
CS-301-2	Critical Theory B	John Rapko	TH	9:00–11:45	18
CS-301-3	Critical Theory B	tammy ko robinson	M	4:15–7:00	MCR
CS-301-4	Critical Theory B	Carolyn Duffey	M	1:00–3:45	MCR
ENGLISH					
ENGL-110-1	Academic Literacy	Loretta Kane	F	1:00–3:45	20B
ENGL-100-1	Investigation and Writing	David Buuck	TH	1:00–3:45	20B
ENGL-100-2	Investigation and Writing	Christina Boufis	W	1:00–3:45	18
ENGL-101-1	Speech Act and Performance	Rob Halpern	W	9:00–11:45	18
ENGL 101-2	The Translation of a Tale	Adam Mansbach	M	1:00–3:45	18
ENGL-101-3	San Francisco Reader	Nicole Johnson	T	4:15–7:00	18
ENGL-101-4	The Politics of Persona	Margaret Wrinkle	W	4:15–7:00	18
ENGL-102-1	Race, Hip-hop Culture, and Social Justice	Adam Mansbach	M	4:15–7:00	18
ENGLISH AS SECOND LANGUAGE					
ESL-110-1	English as a Second Language	Rebekah Sidman-Taveau	M/W	1:00–3:45	20B
HUMANITIES					
HUMN-200-1	Humanities Core A	Henrik Lebuhn	TH	4:15–7:00	MCR

HUMN-201-1	Humanities Core B	Carolyn Duffey	F	1:00–3:45	18
HUMN-201-2	Humanities Core B	Charles Boone	W	9:00–11:45	MCR
HUMN-201-3	Humanities Core B	Araceli Quezada	M	7:30–10:15	18
MATHEMATICS					
MATH-101-1	Language and Logic	Vince Corvo	TH	7:30–10:15	LH
SCIENCE					
SCIE-110-1	Astronomy	Jim Gibson	T	4:15–7/7:30–10:15	9
SOCIAL SCIENCE					
SOCS-/US-100-1	San Francisco and the Bay Area: Urbanism through the Local Lens	Henrik Lebuhn	T	4:15–7:00	MCR
SOCS-103-1	Psychology, Perception, and Creativity	Susan Greene	W	4:15–7:00	MCR
SOCS-220-1	Ethnographic Media: Theory and Practice	Thor Anderson	TH	9:00–11:45	MCR

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CHANGE OF PROGRAM (ADD/DROP) FORM

Name Osama Dawod Term/Year Spring -08

Student ID # 171517 Degree Program: BFA ☐ BA ☐ PB ☐ MFA ☑ MA ☐ ND ☐

Course Code	COURSES DROPPED	Units	Days	Time	Faculty
				9:15 3:45	

Course Code	COURSES ADDED	Units	Days	Time	Faculty Signature
PH-115-1	View Camera	3	F	~~9:15~~ 1:345	

Student Signature Osama Date 18-1-08

Advisor _____ Reg. Office: _____

date initials post W ☐

Total Units Enrolled:

DT-220-2	Activist Design: Hacking Everyday Products	Gary Goddard	F	9:00–11:45/ 1:00–3:45	117
DT-/PA-220-3	Digital Painting	Mark Van Proyen	M/W	9:00–11:45	16C/14
DT-/SC-233-1	Expanded Drawing/CAD	John Roloff	M/W	9:00–11:45	DMS2/13
DT-250-1	Intermediate Activating Objects (Physical Computing and Programming)	Chris Palmer	W	4:15–7:00/ 7:30–10:15	105

SPRING 2008 UNDERGRADUATE COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
INTENSIVES					
FM-299-1	HD Cinematography Intensive	Hiro Narito/ Anjali Sundaram	M–F	9:00–6:00	26
NG-299-1	Product: From Artist Multiples to Aesthetic Commodities	Carlo McCormick	M–F	1:00–6:00	10/MCR
PA-301-1	Living and Breathing Painting	Pat Klein	M–F	9:00–6:00	115/116
SC-/US-299-1	Monuments: Contemporary Approaches in Art	Mildred Howard	M–F	9:00–6:00	105
ART HISTORY					
ARTH-100-1	Foundations in Global Art History	John Rapko	T	9:00–11:45	LH
ARTH-101-1	Modernity and Modernism	Claire Daigle	T	1:00–3:45	LH
ARTH-101-2	Modernity and Modernism	Vivian Bobka	TH	4:15–7:00	LH
ARTH-102-1	Contemporary Art Now: 1964–2005	Krista Lynes	M	4:15–7:00	LH
ARTH-/DT-142-1	Design Histories: The 20th- and 21st-century World Product	Paul Klein	T	1:00–3:45	20A
ARTH-202-1	Contemporary Artists Seminar	Glen Helfand	TH	1:00–3:45	MCR
ARTH-223-1	Beyond Primitivism, Exoticism, and Orientalism: Cultural Specificity in the Global Context	Claire Daigle	M	1:00–3:45	LH
ARTH-224-1	Critical Thinking Skills for Contemporary Artists	John Rapko	F	1:00–3:45	MCR
ARTH-241-1	Visible Evidence and the Photographic Imaginary	Krista Lynes	T	1:00–3:45	MCR
ARTH-321-1	Cinema and the Global	Chris Bratton	TH	9:00–11:45	LH
CRITICAL STUDIES					
CS-220-1	Systems of Investigation: Animal/Human	Meredith Tromble	M	4:15–7:00	20B
CS-300-1	Critical Theory A	Dale Carrico	T	9:00–11:45	MCR
CS-301-1	Critical Theory B	Stephanie Ellis	W	1:00–3:45	MCR
CS-301-2	Critical Theory B	John Rapko	TH	9:00–11:45	18
CS-301-3	Critical Theory B	tammy ko robinson	M	4:15–7:00	MCR
CS-301-4	Critical Theory B	Carolyn Duffey	M	1:00–3:45	MCR
ENGLISH					
ENGL-110-1	Academic Literacy	Loretta Kane	F	1:00–3:45	20B
ENGL-100-1	Investigation and Writing	David Buuck	TH	1:00–3:45	20B
ENGL-100-2	Investigation and Writing	Christina Boufis	W	1:00–3:45	18
ENGL-101-1	Speech Act and Performance	Rob Halpern	W	9:00–11:45	18
ENGL 101-2	The Translation of a Tale	Adam Mansbach	M	1:00–3:45	18
ENGL-101-3	San Francisco Reader	Nicole Johnson	T	4:15–7:00	18
ENGL-101-4	The Politics of Persona	Margaret Wrinkle	W	4:15–7:00	18
ENGL-102-1	Race, Hip-hop Culture, and Social Justice	Adam Mansbach	M	4:15–7:00	18
ENGLISH AS SECOND LANGUAGE					
ESL-110-1	English as a Second Language	Rebekah Sidman-Taveau	M/W	1:00–3:45	20B
HUMANITIES					
HUMN-200-1	Humanities Core A	Henrik Lebuhn	TH	4:15–7:00	MCR

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CHANGE OF PROGRAM (ADD/DROP) FORM

Name Osama Dawad Term/Year Spring -08

Student ID # 171517 Degree Program: BFA ☐ BA ☐ PB ☐ MFA ☑ MA ☐ ND ☐

Course Code	COURSES DROPPED	Units	Days	Time	Faculty
				9:1145 3:45	

Course Code	COURSES ADDED	Units	Days	Time	Faculty Signature
PH-115-1	View Camera	3	F	9:1145 1:345	

Student Signature Osama Date 18-1-08

Advisor _____ Reg. Office: _____

date initials post W ☐

Total Units Enrolled:

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CHANGE OF PROGRAM (ADD/DROP) FORM

Name Osama Dawod Term/Year Spring -08

Student ID # 17517 Degree Program: BFA ☐ BA ☐ PB ☐ MFA ☑ MA ☐ ND ☐

Course Code	COURSES DROPPED	Units	Days	Time	Faculty
				9:45 3:45	

Course Code	COURSES ADDED	Units	Days	Time	Faculty Signature
PH-115-1	View Camera	3	F	9:45 1:345	

Student Signature Osama Date 18-1-08

Advisor _____ Reg. Office: _____

date initials post W ☐

Total Units Enrolled:

HUMN-201-1	Humanities Core B	Carolyn Duffey	F	1:00–3:45	18
HUMN-201-2	Humanities Core B	Charles Boone	W	9:00–11:45	MCR
HUMN-201-3	Humanities Core B	Araceli Quezada	M	7:30–10:15	18
MATHEMATICS					
MATH-101-1	Language and Logic	Vince Corvo	TH	7:30–10:15	LH
SCIENCE					
SCIE-110-1	Astronomy	Jim Gibson	T	4:15–7/7:30–10:15	9
SOCIAL SCIENCE					
SOCS-/US-100-1	San Francisco and the Bay Area: Urbanism through the Local Lens	Henrik Lebuhn	T	4:15–7:00	MCR
SOCS-103-1	Psychology, Perception, and Creativity	Susan Greene	W	4:15–7:00	MCR
SOCS-220-1	Ethnographic Media: Theory and Practice	Thor Anderson	TH	9:00–11:45	MCR
URBAN STUDIES					
US-/SOCS-100-1	San Francisco and the Bay Area: Urbanism through the Local Lens	Henrik Lebuhn	T	4:15-7:00	MCR
OFF-CAMPUS STUDY					
CO-296-1	Undergraduate Internship	Jennifer Rissler	T	4:15–7:00	20B
IN-393-1	Mobility/International Exchange				
IN-399-1	Junior Semester of Independent Study				

SPRING 2008 UNDERGRADUATE COURSES
School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
CONTEMPORARY PRACTICE					
CP-101-1	Contemporary Practice Seminar	J. D. Beltran	F	9:00–11:45	LH/9
CP-101-2	Contemporary Practice Seminar	Terri Cohn	F	9:00–11:45	LH/18
CP-101-3	Contemporary Practice Seminar	Paul Klein	F	9:00–11:45	LH/26
CP-101-4	Contemporary Practice Seminar	Ian McDonald	F	9:00–11:45	LH/10
DESIGN AND TECHNOLOGY					
DT-102-1	Digital Literacy: Sound, Motion, Object	Andrew Benson	T/TH	7:30–10:15	16C
DT-115-1	Internet Tools and Concepts	Ravinder Basra	M/W	7:30–10:15	DMS2
DT-/ARTH-142-1	Design Histories: The 20th- and 21st-century World Product	Paul Klein	T	1:00–3:45	20A
DT-214-1	Conceptual Design and Practice: Photoshop, Illustrator, and InDesign	Ravinder Basra	M/W	4:15–7:00	DMS2/20B
DT-/FM 216-1	Intermediate 3D Modeling and Animationy	Greg Lemon	T/TH	7:30–10:15	DMS2
DT-220-1	My Museum: Participation and Social Networking Exhibited/ Concepts	Rudolf Frieling	TH	4:15–7:00	20A
DT-220-2	Activist Design: Hacking Everyday Products	Gary Goddard	F	9:00–11:45/ 1:00–3:45	117
DT-/PA-220-3	Digital Painting	Mark Van Proyen	M/W	9:00–11:45	16C/14
DT-/SC-233-1	Expanded Drawing/CAD	John Roloff	M/W	9:00–11:45	DMS2/13
DT-250-1	Intermediate Activating Objects (Physical Computing and Programming)	Chris Palmer	W	4:15–7:00/ 7:30–10:15	105

DRAWING					
DR-120-1	Drawing I & II	Bruce McGaw	M/W	1:00–3:45	13
DR-120-2	Drawing I & II	Jeremy Morgan	T/TH	1:00–3:45	14
DR-200-1	Drawing II & III	Pat Klein	M	1:00–3:45/ 4:15–7:00	14
DR-220-1	The Morgue: Source Material and the Painter's Archive	Matt Borruso	T/TH	9:00–11:45	13/117
DR-220-2	Art on Paper	Frances McCormack	F	1:00–3:45/ 4:15–7:00	14
FILM					
FM-101-1	Film I	Janis Crystal Lipzin	T/TH	1:00–3:45	26
FM-102-1	Technical Fundamentals of Film	Jeff Rosenstock	W	4:15–7:00	26
FM-110-1	Electro-graphic Sinema	George Kuchar	F	9:00–11:45/ 1:00–3:45	8
FM-141-1	History of Film: Cyborg	Lynn Hershman Leeson	W	9:00–11:45	LH
FM-206-1	Editing: Composing in Time	Jay Rosenblatt/ Dan Olmsted	W	9:00–11:45/ 1:00–3:45	8
FM-/DT 216-1	Intermediate 3D Modeling and Animation	Greg Lemon	T/TH	7:30–10:15	DMS2
FM-220-1	Database Cinema	Christiane Paul	T/TH	9:00–11:45	DMS2
FM-302-1	Advanced Documentary	Sam Green	M/W	9:00–11:45	26
FM-380-1	Undergraduate Tutorial	Janis Crystal Lipzin	TH	4:15–7:00	26
FM-380-2	Undergraduate Tutorial	George Kuchar	TH	1:00–3:45	8
INTERDISCIPLINARY					
IN-114-1	Collage	Carlos Villa	T/TH	1:00–3:45	13
IN-220-1	History of Jazz	Dewey Crumpler	T	9:00–11:45	18
IN-300-1	Center for Art and Science	Marko Peljhan	T/TH	4:15–7:00	DMS2
IN-390-1	Senior Review Seminar	Suzanne Olmsted	W	1:00–3:45	117
IN-391-1	Honors Interdisciplinary Studio	Tony Labat	M	1:00–3:45	9
NEW GENRES					
NG-101-1	New Genres I	Keith Boadwee	T/TH	1:00–3:45	10
NG-141-1	Issues in Contemporary Art	Sharon Grace	F	1:00–3:45	10
NG-201-1	New Genres II	Allan deSouza	M/W	9:00–11:45	10/9
NG-204-1	Installation	Sharon Grace	T/TH	4:15–7:00	10
NG-206-1	Photoworks: Performance Documentation, Conceptual Photogrpahy	Tony Labat	W	9:00–11:45/ 1:00–3:45	10
NG-220-1	Performing for the Camera	Allan deSouza	M/W	1:00–3:45	10/9
NG-220-2	We Want the Airwaves	Julio César Morales	M/W	4:15–7:00	9
NG-307-1	Advanced Projects	Allan deSouza	T/TH	9:00–11:45	10
NG-310-1	Advanced Video	Felipe Dulzaides	TH	9:00–11:45/ 1:00–3:45	9
NG-380-1	Undergraduate Tutorial	Doug Hall	T	1:00–3:45	9
NG-380-2	Undergraduate Tutorial	Trisha Donnelly	TH	4:15–7:00	9
PAINTING					
PA-120-1	Painting I & II	Carlos Villa	T/TH	4:15–7:00	115
PA-120-2	Painting I & II	Bruce McGaw	M/W	9:00–11:45	116
PA-200-1	Painting II & III	Dewey Crumpler	T	1:00–3:45/ 4:15–7:00	116
PA-200-2	Painting II & III	Pegan Brooke	W	9:00–11:45/ 1:00–3:45	114

PA-200-3	Painting II & III	Mark Van Proyen	M/W	1:00–3:45	115
PA-220-1	Conceptual Representation	Brett Reichman	T/TH	1:00–3:45	115
PA-220-2	Landscape and the Notion of the Ideal	Jeremy Morgan	T/TH	9:00–11:45	116
PA-/DT-220-3	Digital Painting	Mark Van Proyen	M/W	9:00–11:45	16C/14
PA-380-1	Undergraduate Tutorial	Jeremy Morgan	W	9:00–11:45	117
PA-380-2	Undergraduate Tutorial	Pat Klein	W	1:00–3:45	116
PA-380-3	Undergraduate Tutorial	Amy Ellingson	T	4:15–7:00	117
PA-380-4	Undergraduate Tutorial	Carlos Villa	TH	9:00–11:45	114
PHOTOGRAPHY					
PH-101-1	Photography I	Henry Wessel	T/TH	9:00–11:45	Lab/20A
PH-101-2	Photography I	Adrianne Pao	T/TH	1:00–3:45	18/20A
PH-102-1	Materials and Methods	Susannah Hays	M/W	4:15–7:00	16A / 20A
PH-110-1	Understanding Photography	John Priola	T/TH	1:00–3:45	20B/16A
PH-111-1	The Digital Book	Michael Creedon/ John DeMerritt	F	9:00–11:45/ 1:00–3:45	16A/16C
PH-112-1	Color in Photography	Alice Shaw	M/W	9:00–11:45	16A/20A
PH-115-1	View Camera: Ten Ideas	Muffy Kibbey	F	9:00–11:45/ 1:00–3:45	13
PH-215-1	Sacred and Profane II	Linda Connor	M/W	7:30–10:15	16A
PH-220-1	The Documentary Story: Poverty	Darcy Padilla	M/W	4:15–7:00	20A/16A
PH-221-1	Digital Photography II	Thom Sempere	T/TH	9:00–11:45	16A/16C
PH-250-1	Visiting Artist Studio: Some People	Harrell Fletcher	F	9:00–11:45/ 1:00–3:45	20A
PH-300-1	Distinguished Visiting Photography Fellows Seminar	Reagan Louie	M	1:00–3:45	16A
PH-380-1	Undergraduate Tutorial	Reagan Louie	M	9:00–11:45	PSR
PH-381-1	Special Projects	Henry Wessel	T/TH	1:00–3:45	PSR
PH-391-1	Senior Review Seminar	Henry Wessel	W	9:00–11:45/ 1:00–3:45	16A/PSR
PRINTMAKING					
PR-100-1	Introduction to Printmaking	Suzanne Olmsted	T/TH	9:00–11:45	2/4
PR-140-1	History of Printmaking	Robert Johnson	TH	2:15–5:00	Legion of Honor, Lincoln Park
PR-202-1	Etching I & II	Tim Berry	M/W	1:00–3:45	2/3
PR-203-1	Photo Printmaking II	Suzanne Olmsted	T/TH	1:00–3:45	16C/2/4
PR-220-1	Multipicity	Tim Berry	M/W	9:00–11:45	MCR/20B
PR-380-1	Tutorial/Artists Books	Charles Hobson	W	4:15–7:00	2/4
SCULPTURE					
SC-100-1	3D Strategies I: Beginning Sculpture	John Roloff	M/W	1:00–3:45	105
SC-200-1	Processes of Replication	Ellen Babcock	T/TH	4:15–7:00	106
SC-220-1	Sculpture Seminar: Kitsch	John DeFazio	M	7:30–10:15	MCR
SC-220-2	Conceptual Furniture/Objects	Patrick Wilson	T	9:00–11:45/ 1:00–3:45	105
SC-/DT-233-1	Expanded Drawing/CAD	John Roloff	M/W	9:00–11:45	DMS/13
SC-250-1	Projects: Museum	Ian McDonald	TH	9:00–11:45/ 1:00–3:45	105
SC-302-1	Cross Media/Ceramic Projects	John DeFazio	M/W	4:15–7:00	106

SPRING 2008 GRADUATE COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-503-1	Composing Biology	Meredith Tromble	M	1:00–3:45	3LH
ARTH-520-1	The Architectural Uncanny	Mark Bartlett	W	4:15–7:00	3LH
ARTH-520-2	Feminism in the Expanded Field	Jill Dawsey	T	4:15–7:00	3LH
ARTH-520-3	History of Video	Clark Buckner	M	9:00–11:45	3LH
ARTH-524-1	Cabinets of Curiosity: Archival Strategies in Contemporary Art Practice	Claire Daigle	TH	1:00–3:45	3LH
ARTH-525-1	Minimalism and Conceptualism	Jeannene Przyblyski	W	9:00–11:45	3LH
ARTH-590-1	Thesis I: Independent Investigations	Dale Carrico	W	1:00–3:45	3LH
ARTH-591-1	Thesis II: Collaborative Projects	Julian Myers	W	4:15–7:00	3SR1
CRITICAL STUDIES					
CS-500-1	Global Cities as Microcosms of Empire	Ramon Grosfoguel	M	7:30–10:15	3LH
CS-500-1	Play	Stacy Garfinkel	T	1:00–3:45	3LH
CS-500-2	Mall Culture	Stephanie Ellis	T	9:00–11:45	3LH
CS-500-3	Zen, Performance, and Architecture	Takeyoshi Nishiuchi	TH	9:00–11:45	3LH
CS-500-4	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	1:00–3:45	3LH
CS-502-1	Culture Industry/Media Matter	tammy ko robinson	M	4:15–7:00	3LH
CS-504-1	Research & Writing Colloquim	Krista Lynes	TH	4:15–7:00	3LH
CS-/US-520-1	Urban Remapping	Ella Diaz	M	9:00–11:45	18
EXHIBITION AND MUSEUM STUDIES					
EMS-502-1	Civic Virtues: Case Studies in Art, Patronage, and the Making of Public Culture	Okwui Enwezor/ Hou Hanru	T	9:00–11:45	20B
EMS-520-1	Adventures in Education	Dominic Willsdon	F	9:00–11:45	3LH
EMS-520-2	Cultural Policy, Heritage, and the Traffic in Culture	Tressa Berman	T	7:30–10:15	3LH
EMS-588	Practicum	TBA	TBA	TBA	TBA
EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	W	1:00–3:45	3LH
EMS-591-1	Thesis II: Collaborative Projects	Julian Myers	W	4:15–7:00	3SR1
TOPIC SEMINARS					
IN-500-1	Musical Thinking for Visual Artists	Charles Boone	T	9:00–11:45	9
IN-500-2	The Art World: History, Theory, and Practice	Amy Ellingson	T	1:00–3:45	16A
NG-500-1	Alternative Contexts	Paul Kos	W	1:00–3:45	3SR2
PA-500-1	Distinguished Visiting Painting Fellows Critique Seminar	Mark Van Proyen	W	7:30–10:15	3SR1
SC-/US-500-1	Sculpture in Context: Trans/Sculpture	Mark Bartlett	W	1:00–3:45	3SR1
URBAN STUDIES					
US-/SC-500-1	Sculpture in Context: Trans/Sculpture	Mark Bartlett	W	1:00–3:45	3SR1
US-/CS-520-1	Urban Remapping	Ella Diaz	M	9:00–11:45	18
US-588-1	Practicum	TBA	TBA	TBA	TBA

US-590-1	Thesis I: Independent Investigations	Dale Carrico	W	1:00–3:45	3LH
US-591-1	Thesis II: Collaborative Projects	Julian Myers	W	4:15–7:00	3SR1

SPRING 2008 GRADUATE COURSES
School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
CRITIQUE SEMINARS					
GR-500-1	Graduate Critique Seminar	Stephanie Ellis	TH	1:00–3:45	3SR3
GR-500-2	Graduate Critique Seminar	John Priola	T	4:15–7:00	3SR1
GR-500-3	Graduate Critique Seminar	Dewey Crumpler	TH	1:00–3:45	3SR1
GR-500-4	Graduate Critique Seminar	Caitlin Mitchell-Dayton	T	1:00–3:45	3SR1
GR-500-5	Graduate Critique Seminar	Brett Reichman	W	9:00–11:45	3SR1
GR-500-6	Graduate Critique Seminar	Linda Connor	M	1:00–3:45	3SR3
GR-500-7	Graduate Critique Seminar	Tony Labat	T	1:00–3:45	3SR2
GR-500-8	Graduate Critique Seminar	Doug Hall	M	1:00–3:45	3SR2
GR-500-9	Graduate Critique Seminar	Paul Kos	TH	4:15–7:00	3SR2
GR-500-10	Graduate Critique Seminar	Jill Miller	F	1:00–3:45	3SR2
GR-500-11	Graduate Critique Seminar	Suzanne Olmsted	W	9:00–11:45	3SR3
GR-500-12	Graduate Critique Seminar	John Roloff	M	4:15–7:00	3SR2
GR-500-13	Graduate Critique Seminar	Janis Crystal Lipzin	T	4:15–7:00	3SR4
GR-500-14	Graduate Critique Seminar	Carlos Villa	T	9:00–11:45	3SR1
GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Charles Boone	T	1:00–3:45	3SR3
GR-580-2	Graduate Tutorial	Jeremy Morgan	W	1:00–3:45	3SR3
GR-580-3	Graduate Tutorial	Reagan Louie	W	9:00–11:45	3SR3
GR-580-4	Graduate Tutorial	Harrell Fletcher	F	4:15–7:00	3SR1
GR-580-5	Graduate Tutorial	Doug Hall	M	4:15–7:00	3SR3
GR-580-6	Graduate Tutorial	Paul Kos	TH	1:00–3:45	3SR2
GR-580-7	Graduate Tutorial	Trisha Donnelly	TH	1:00–3:45	3SR3
GR-580-8	Graduate Tutorial	Adriane Colburn	TH	9:00–11:45	3SR1
GR-580-9	Graduate Tutorial	Lance Fung	TH	9:00–11:45	3SR2
GR-580-10	Graduate Tutorial	Mildred Howard	M	1:00–3:45	3SR1
GR-580-11	Graduate Tutorial	Charlie Castaneda	T	4:15–7:00	3SR3
GR-580-12	Graduate Tutorial	Pegan Brooke	T	9:00–11:45	3SR3
GR-580-13	Graduate Tutorial	Amy Ellingson	W	9:00–11:45	3SR2
GR-580-14	Graduate Tutorial	Bruce McGaw	M	4:15–7:00	3SR1
GR-580-15	Graduate Tutorial	Sharon Grace	TH	1:00–3:45	3SR2
GR-580-16	Graduate Tutorial	Lynn Hershman Leeson	W	1:00–3:45	3SR4
GR-580-17	Graduate Tutorial	Yoram Wolberger	W	7:30–10:15	3SR4
DIRECTED STUDY					
GR-598-1	Directed Study				
POST-BACCALAUREATE SEMINARS					
PB-400-1	Post-Baccalaureate Seminar	Frances McCormack	F	9:00–11:45	3SR1
PB-400-2	Post-Baccalaureate Seminar	J. D. Beltran	TH	9:00–11:45	3SR3
GRADUATE LECTURE SERIES					
GR-502-1	Graduate Lecture Series	Renée Green	F	5:00	LH

REVIEWS					
GR-592-1	Graduate Intermediate Review				
GR-594-1	Graduate Final Review				
GRADUATE ASSISTANTSHIPS					
GR-587-1	Graduate Assistantship				
GR-597-1	Graduate Teaching Assistantship				
TEACHING PRACTICUM					
GR-588-1	Teaching Practicum	J.D. Beltran/ Jennifer Rissler	TH	4:15–7:00	18
INTERNSHIP					
GR-596-1	Graduate Internship	Jennifer Rissler	T	4:15–7:00	20B
MFA EXHIBITION					
GR-599-1	MFA Exhibition				

COURSE DESCRIPTIONS

INTENSIVES

January 2–15, 2008

FM-299-1 HIRO NARITA/ ANJALI SUNDARAM

HD Cinematography Intensive

3 Units

Prerequisite: Film 101

This class aims to improve and broaden the lighting and cinematographic skills of the student filmmaker, paying particular attention to digital photography. Students will learn how to experiment with color, composition, and visual rhythm, and how to plan the look of a film. They will gain experience in making stylistic decisions that will best communicate their intent to their audience.

The class discussions and demonstrations will focus on understanding the nuances of current digital video technologies (anamorphic Mini DV, 720p, 1080i), different styles of camera work, and studio and location lighting techniques, as well as on working efficiently and effectively as a crew. Students will learn to use the high-definition video camera's more advanced tools, the importance of lens choice/ depth of field and mise-en-scène as aesthetic tools, long-take and dolly-movement aesthetics, the differences between film and video latitude and "looks," low and high-key lighting, filters and color temperature issues, manipulating the image in-camera, grip/electric basics, and sound-stage and location shooting

Satisfies Video Distribution for Design and Technology majors
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

NG-299-1 CARLO MCCORMICK

Product: From Artist Multiples to Aesthetic Commodities

3 Units

Prerequisite: NG 101

With the first artist multiples, in 1959, the idea "that the objects are not reproductions of an original but are themselves originals" ushered in an era of Pop, Conceptual, and Fluxus editions in Europe and America that challenged normative market practices for fine art. Following this lineage from hand-made through manufacture, from artists books to mega-Zines (including seminal outlets such as Oldenberg's *The Store*, Colab's *Times Square Gift Shop* and *A-More Store*, and Haring's *Pop Shop*), and arriving at a present where major corporations are cobranding products with artists (limited-edition sneakers, apparel, toys, and functional objects by major contemporary fine-art and youth culture), artists have also joined the international fetish industry. This class aims to use history to frame and understand the present and to illustrate the infinite possibilities opened by these alternative markets. Students will make a multiple/product, working collaboratively, collectively, or on their own, and will be encouraged either to produce work or merely to conceptualize a prototype—to make something for the market or to make something against the marketplace.

Satisfies New Genres elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PA-301-1 PAT KLEIN

Living and Breathing Painting

3 Units

Prerequisite: 6 units of painting coursework

The focus of this class is to intensify and to clarify the intermediate and advanced student's experience of making paintings. Each studio day will start with a class discussion. Topics are centered on current art-making issues and are designed to stimulate each studio session. This class is intended to help students understand their own creative process and, in turn, to create a studio environment where material and intellectual growth is heightened.

Satisfies Painting elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-299-1/US-299-1 MILDRED HOWARD

Monuments: Contemporary Approaches in Art

3 Units

Prerequisite: 3 units of studio coursework

This course will engage paradigms for creating monuments in today's environment. It will explore that which constitutes a monument and how monuments are defined. Considered memorial places specific to Northern California will be studied within a large scope of international modes of making significance. Through the manipulation of visual representation, this course will focus on public monuments. How have political thought, social activity, and character of place served as catalysts? Can these actions and venues speak to the role of artists and art today? Does human behavior in contemporary public spaces differ from that in the classical civic space? Students can expect to investigate how social effects of tolerance and diversity modified the visual principles and spatial values of monuments in Northern California. Students will develop their own responses to the question of "the monument" through proposal, prototype, or site work; basic use of Sculpture department shop equipment will be demonstrated. Site visits, readings, and visual materials will also form part of the course.

Satisfies Sculpture elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SPRING 2008 UNDERGRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

Note: all courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts elective.

ART HISTORY

ARTH-100-1 JOHN RAPKO

Foundations in Global Art History

3 Units

Prerequisite: None

This class will survey global art from its beginnings through the end of the Middle Ages, concentrating on major styles in periods whose artifacts can be viewed in person at local museums, at least the arts of pre-Columbian Mesoamerica, New Guinea, Central Africa, and Egyptian tomb decoration. The course will also focus on developing a critical vocabulary and set of concepts for understanding art that can be developed and applied to global visual art. This will involve some consideration of place, the nature of images, the meaning of the artist's "touch," and the development of virtual space.

Satisfies Global Art History requirement

ARTH-101-1 CLAIRE DAIGLE

ARTH-100-2 VIVIAN BOBKA

Modernity and Modernism: Global Art History from 1500 to 1950

3 Units

Prerequisite: ARTH-100

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions asks what constitutes the many ways of defining the modern and the related terms modernism and modernity. This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism, changing patronage for art in an emerging system of commodity relations, the rise of urban centers, new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.), visual technologies and their theorization, and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History* (vol. 2), and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

Satisfies Modernity and Modernism requirement

ARTH-102-1 KRISTA LYNES

Contemporary Art Now: 1964–2005

3 Units

Prerequisite: ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art requirement

ARTH-142-1/DT-142-1 PAUL KLEIN

Design Histories: The 20th- and 21st-century World Product

3 Units

Prerequisite: ARTH-101

The course will follow four paths in the study of world products: history, materials, product categories, and distribution. Through the lens of earlier twentieth-century movements—Arts and Crafts, Art Nouveau, and Art Deco—the course will establish an historical framework for issues of innovation, technology, and social/cultural value for the practice of product design in the contemporary world. Significant case-study presentations will highlight this broader discussion: spanning the globe from Thonet's innovation in furniture design and manufacturing, to Piaggio's Vespa and postwar Italy, to "Droog Design," to the special history of Asian product design, to today's current developments and opportunities in global technology design, such as Ideo. Ultimately, the course will seek to ask the questions of "interest in," "value of," and "desire for" products and the implications these have for their design history. Products and "art objects" today are only one part material: they are also the stories, lifestyles, and experiences they construct. Consumer society has caused the previously defined categories of commerce, culture, technology, and media to collide. This collision blurs the boundaries between cultural production and marketing.

Studying the history and practice of product design during the last century, this course will investigate a wide variety of questions: How do we express ourselves through consumption? Do products continue to support distinct cultural values in an era of flattened culture? How do products construct support and reinforce cultural values like sustainability, privacy, participation, exploitation, and alienation?

Students will be expected to assume an active role in discussions and debates. Assignments will include case-study research, weekly readings, and written analysis.

Satisfies Design and Technology Art History requirement
Satisfies Art History elective or Liberal Arts elective

ARTH-202-1 GLEN HELFAND

Contemporary Artists Seminar

3 Units

Prerequisite: ARTH 102, ENGL-101

This course will allow undergraduates more fully to engage with the artistic and intellectual possibilities represented by the Visiting Artists and Scholars Lecture Series presented by SFAI each semester. This course will use the VAS Lecture Series, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by the example of these practitioners. Each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with the visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects.

Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Contemporary Artists Seminar requirement for BA
Satisfies Art History elective for BFA

ARTH-223-1 CLAIRE DAIGLE

Beyond Primitivism, Exoticism, and Orientalism: Cultural Specificity in the Global Context

3 Units

Prerequisite: ARTH-101, ENGL-101

Beginning with a sustained look at the groundbreaking debate around the 1984 exhibition Primitivism in 20th-Century Art: The Affinity of the Tribal and Modern (MoMA, NY), this course will investigate the fraught histories and legacies of crosscultural, relational notions of "primitivism," "orientalism," and "exoticism." Can we escape such polarizing terms? Do such notions continue to be vested in an alternate set of terms like "multiculturalism" and "globalism"? We will consider the structures of colonial power in which these terms originated and raise the question of the degree to which there has been a postcolonial shift in the Western perception of otherness.

We will approach this material through a series of case studies. One example of such a study would involve looking at the reception history of traditional African ritual objects like the *boli* (a bovine figure) made by the Bamana people of Mali. Within the Bamana cultural context boli forms are meant to be seen only by a select group of elder males. What are the politics of exhibiting these works in well-lit display cases in a Western museum? The current craze for Japanese popular culture (Murakami's 2005 Little Boy exhibition, Giant Robot collectables, manga, anime) will constitute an arena for revisiting and revising the term "orientalism." Another case study will consider the attempt to delineate contemporary Islamic art in the 2006 exhibition Without Boundary (MoMA, NY). What remains of Islam in such an endeavor? Does such a framework belie couched expectations of culturally specific "authenticity" for non-Western artists in the global art market? To what extent is contemporary Indian art, for example, "Indian" or contemporary African art "African"? Through analyses of the exhibition and reception of both contemporary and traditional non-Western artwork, we will focus on strategies for negotiating self/others and local/global.

Satisfies Art History elective, Liberal Arts elective, or Global Culture requirement

ARTH-224-1 JOHN RAPKO

Critical Thinking Skills for Contemporary Artists

3 Units

Prerequisites: ARTH 102, ENGL-101

This class will explore a range of philosophical approaches, theoretical concerns, and methodologies relevant to understanding prominent practices of contemporary art and the atmosphere of discussions that surround them. We'll first consider the relatively traditional and somewhat forgotten question of the role of the medium in generating artistic meaning, together with the relatively recent and quite prominent concern with the role of a work's context in producing meaning. Then we'll look at how these concerns play out in recent works across the range of contemporary media and practices, from drawing, painting, and sculpture, through photography, film, and performance, to digital and other nontraditional media. Along the way, we'll try to clarify the distinctive potentials and problems that arise from the reflective and conceptual dimensions of contemporary art.

Satisfies Art History elective or Liberal Arts elective

ARTH-241-1 KRISTA LYNES

Visible Evidence and the Photographic Imaginary

3 Units

Prerequisites: ARTH-101, ENGL-101

It is a commonplace that the distinction between fiction and nonfiction no longer applies, and yet the tension of the "real" continues to haunt representational practices. This course examines the history of photography in relation to complex ties, refusals, abnegations, and negotiations between observation and aesthetics. We will start from the assumption that photography put into play a whole series of questions, crises, and practices, and then locate these questions across the fields of anthropology, colonial/postcolonial studies, sociology, and art history. Concepts we will consider include questions of indexicality, the phenomenon of visible evidence (i.e., seeing is believing), the effect of genre (e.g., portraiture, landscape, snapshot aesthetics, collage), the location of culture, and the continuing trope of the "real" in contemporary image culture. Throughout,

we will focus on artists' experiments with the evidentiary and the quizzical phenomenon of the "fictional document."

Satisfies Art History elective, Liberal Arts elective, or Global Culture requirement
Satisfies the History of Photography II requirement
Fulfills Critical Studies elective for the BA

ARTH-321-1 CHRIS BRATTON

Cinema and the Global

3 Units

Prerequisites: ARTH-102, CS-300, and one 200-level ARTH course

The contemporary world is a product of representations—most importantly, moving images—and the technologies that make these representations possible. Whether film, television, video, the Internet, or virtual worlds/games, cinema, broadly defined, produces not only images, sounds, and ideas, but also the very structures, forms, and contents that shape society. As a set of formal objects, then, cinema cannot be separated from the technologies that make it possible, the means of its distribution, or the audiences it engages. All form a complex whole that are fundamental to a rapidly transforming world.

This class is an inquiry into the relationship between cinema and the experience of a global world. As a set of new spatial and temporal experiences and ideas, cinema has created compelling propositions about this world. What exactly is the global? How did media create new possibilities for it? How are our very subjectivities informed by the cinematic? What are the politics of the imaginary in a global world? What is the relationship of media theory to social theory?

These and other questions will be taken up through lectures, screenings, and collective dialogues organized as a series of theoretical moments, each a reflection on the global world. Subjects will include information as structure and theory; work and popular life; mobile populations; empire, fundamentalisms, and the decolonial; civil society and political culture; and avant-gardes and localities.

Required screenings of long-format works will take place on Tuesdays from 7:00 to 9:00pm.

Satisfies Global Culture requirement
Fulfills ARTH elective requirement for BA students in History and Theory of Contemporary Art
Fulfills Critical Studies elective requirement for BA students
Fulfills History of the Major requirement for Film students
Fulfills ARTH elective requirement for MA/MFA students

CRITICAL STUDIES

CS-220-1 MEREDITH TROMBLE

Systems of Investigation: Animal/Human

3 Units

Prerequisite: ENGL 101

In this course we will investigate the many metaphoric, philosophical, and practical questions raised by artists and scientists seeking to communicate across species boundaries, to understand the aesthetic expressions of other species, to use interaction with animals as a metaphor, or to contemplate the significance of regarding human communication as a special case of animal communication. In one of the 20th century's most famous performances, the German artist Joseph Beuys spent several days in a room with a coyote. Other examples of artists who have worked in this area include Celeste Boursier-Mougenot, Carsten Höller, Lisa Jevbratt, Paul Kos, Miya Masaoka, Jim Nollman, Diana Thater, and Gail Wight; theorists and scientists include Temple Grandin, Donna Haraway, John C. Lilly, Thomas Sebeok, and Peter Singer. Slide lectures, readings, and discussions cover a variety of related artworks and issues while exploring the way they relate to an overarching theme: the ways in which human systems of investigation such as "art" or "science" produce knowledge. For the final project students may choose to do research papers and/or make art.

Fulfills Critical Studies elective for the BA and Liberal Arts elective for the BFA

The Critical Studies 300 Sequence

Critical Theory A (CS-300, formerly HUMN-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production. Required for all BA and BFA students.

Critical Theory B (CS-301, formerly HUMN-301) are special topics courses that build upon the theoretical foundations of Critical Theory A. Required for all BA and BFA students.

CS-300-1 DALE CARRICO

Critical Theory A: Aesthetics and Politics in Marxist and Post-Marxist Discourse

3 Units

Prerequisite: HUMN-201, Humanities Core B

Just which objects are art and what are art's objects and how do arts voice objection? Over the course of the term we will think through the conversation, antagonism, and co-construction of the aesthetic and the political, especially as these have been played out in some characteristic Marxist and post-Marxist discourses.

Satisfies the Critical Theory A requirement
Fulfills Critical Studies elective for the BA

Critical Theory B
This special topics course builds upon the theoretical foundations of Critical Theory A.

CS-301-1 STEPHANIE ELLIS

Critical Theory B: Underground Imagination

3 Units

Prerequisite: HUMN-300, Critical Theory A

The modern notion of an underground replaced traditional notions of an underworld. Mining technologies inspired a technological revolution that built the industrial city. Cities were quickly riddled by sewers and subways. Excluded populations (illegal laborers, the evicted, black marketers, pornographers—not to mention the dead) often inhabited these subterranean spaces either literally or metaphorically. Archaeology became a strategy for empires as well as for psychoanalysts. Nation states mobilized into trenches, bunkers, and bomb shelters while artistic and resistance movements avoided the upside. This seminar will excavate this history as well as dig into more recent underground fantasies—the unrequited search for cave-dwelling terrorists, black holes, and ground zero.

Satisfies the Critical Theory B requirement
Fulfills Critical Studies elective for the BA

CS-301-2 JOHN RAPKO

Critical Theory B: Walter Benjamin, Theodor Adorno, and the Fates of Critical Theory

3 Units

Prerequisite: HUMN-300, Critical Theory A

This class will provide an in-depth look at the work of the two great twentieth-century founders of a critical theory of culture, Benjamin and Adorno. We will trace the intertwined development of their respective theories, while paying a good deal of attention to the various art works and practices that both motivated their conceptions and initiated intense debates between them, including especially Expressionism, Surrealism, the photography of Atget, Soviet Cinema, the music of Arnold Schoenberg, and the theater of Bertolt Brecht. Another guiding concern will be their differing diagnoses of the emancipatory potentials of mass culture. We will also consider some of the problems that plague their accounts as well as attempts to overcome these difficulties while maintaining contact with critical theory's aim of aiding human liberation, including Roland Barthes's account of meaning and pleasure, Jacqueline Rose's psychoanalytic feminism, and Kojin Karatani's recovery of Marxist cultural analysis.

Satisfies the Critical Theory B requirement
Fulfills Critical Studies elective for the BA

CS-301-3 TAMMY KO ROBINSON

Critical Theory B: Parables of the Virtual

3 Units

Prerequisite: HUMN-300, Critical Theory A

This course will examine a number of theories pertaining to media art, organized along what Octavia Butler identified as core questions for artists to consider: What if? If this continues . . . ? If only . . . ? This organization implicates different trajectories for conceptualizing media matters, ranging from the Frankfurt School's concern with culture industries to Sassen's attention to mapping out shifts in formations of digitally mediated social networks and formations in cyberspace. Throughout the course, we will take various media art practices as case studies in order to closely examine how they engage notions of virtuality and affect, drawing upon the work of Massumi, Deleuze, and others, as well as what Sandoval calls the potential for "oppositional technologies of power," articulated in the prophesizing of Fanon, Cesaire, Anzaldúa, and Said.

Satisfies the Critical Theory B requirement
Fulfills Critical Studies elective for the BA

CS-301-4 CAROLYN DUFFEY

Critical Theory B: Feminism in the 21st Century: Cultural Issues, Global Questions, and Aesthetic Responses

3 Units

Prerequisite: HUMN-300, Critical Theory A

This course will examine the theoretical questions posed by the equivocal connotation of feminism in the early twenty-first century. Historicizing the development of the various "waves" of Western feminist thought in the late twentieth century—from Robin Morgan or Hélène Cixous to Judith Butler—we'll look at the critique of such formulations of feminism by Western women of color, like Gloria Anzaldúa, Hazel Carby, or Aiwha Ong. Furthermore, we'll consider how postcolonial theory—particularly that produced by women from the Middle East, Southeast Asia, the Caribbean, and Latin America (such as Lila Abu-Lughod, Saba Mahmood, Gayatri Spivak, Sara Suleri, Edwidge Danticat, Myriam Chancy, Maryse Condé, or Nancy Morejón)—reframes the possibility of what Françoise Lionnet terms "femihumanism," or female solidarity, as it deals with the sexual, social, economic, and aesthetic concerns of women around the world. An important focus of our analysis of the development of contemporary feminist thought will be its effects on the cultural production of women in various regions of the world through their work in visual art, film, media, or literary texts.

Satisfies Critical Theory B requirement
Fulfills Critical Studies elective for BA
Fulfills Global Studies requirement

ENGLISH

ENGL-110-1 LORETTA KANE

Academic Literacy

3 Units

Prerequisite: None

Academic Literacy is a two-semester introduction to college-level academic discourse, designed to help students become better readers and writers of college-level texts. The first semester of Academic Literacy will lay the groundwork. We will work on strategies for understanding texts and evaluating information. We will work on strategies for generating and organizing content. We will work on shaping sentences, developing paragraphs, and structuring essays. And we will work on basic grammar. The second semester will build on these skills. We will continue to cover basic essay structure and explore the thinking strategies readers and writers use to analyze texts thoroughly and write about them effectively.

Required for students based on the results of the Writing Placement Exam

ENGL-100-1 DAVID BUUCK
ENGL-100-2 CHRISTINA BOUFIS

Investigation and Writing

3 Units

Prerequisite: None

Research is formalized curiosity. It is poking and prying with a purpose.
—Zora Neale Hurston

Research is a crucial part of our creative process. In English 100 we will bring our creativity into contact with our critical thinking as we take our research cue from Zora Neale Hurston and explore what it means to formalize our curiosity through our writing. To this end, we will learn how to read closely and how to interpret, while engaging with many different kinds of texts: poems, essays, stories, films, and our own prose. Throughout the course, we will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. We will consider "point of view" in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. The writing of James Baldwin, in particular, will guide us as we investigate

the relation between self and society when, as Baldwin puts it, "social forces . . . become interior."

Satisfies English Composition A requirement

ENGL-101-1 ROB HALPERN

Speech Act and Performance

3 Units

Prerequisite: ENGL-100

How do we do things with words? Pronouncements, constitutions, manifestos, contracts, verdicts, promises, bets, commands, magic spells, hate speech, even declarations of love: we call these "performative speech acts," or utterances in which to say something is to make something happen. With the performative dimension of language use, words no longer simply describe the world, but actually enact events. Language, however, is volatile: often, we want it to do one thing, but it does another. Our shared social world is fragile and vulnerable in part because it is made up of speech acts we can misrecognize, contest, or refuse to acknowledge. In this course we will examine this genre of speech acts as they present themselves to us in art and literature. In the process, we will read and write extensively. Course texts might include: Sophocles's *Antigone*, Shakespeare's *King Lear*, Melville's "Bartelby the Scrivener," Lenin's "On Slogans," Tristan Tzara's Dada manifestos, and selections from Adrian Piper's *Out of Order, Out of Sight: Selected Writings in Meta-Art*. We might also investigate the role of performatives in visual and conceptual art, from Fluxus to graffiti.

Satisfies English Composition B requirement

ENGL-101-2 ADAM MANSBACH

The Translation of a Tale

3 Units

Prerequisite: ENGL-100

In this class, we will examine the artistic process by which a tale is transformed, through revision or translation, into a new medium or context. In examining a wide variety of books made into films, we will discuss and contrast the languages of cinema and literature, examining how notions of storytelling, plot, character, and even location change in this process. Texts will reflect the range of literary/filmic relationships from the slavishly faithful (*Sin City*) to the dramatically recontextualized (*Heart of Darkness/Apocalypse Now*). We will look at films that reinvent books entirely by imposing previously nonexistent narratives (*Fast Food Nation*) or by using the original texts as points of departure for the creation of meta-fictions (*The Orchid Thief/ Adaptation*). In this course, students will read several scripts and novels and watch several films. The required writing will be analytical in nature, but there will also be opportunities for creative writing and adaptation.

Satisfies English Composition B requirement

ENGL-101-3 NICOLE JOHNSON

San Francisco Reader

3 Units

Prerequisite: ENGL-100

From its earliest origins San Francisco and the Bay Area have been a refuge for expatriates, bandits, poets, and black sheep from all over the world. Many artists and writers have been attracted by its mythical aura and have made this city and this region their home and the subject of their creations. In this course we will read works from many of these writers. From Jack London and Ambrose Bierce to the poets and novelists of the Beat generation, and some of the writers who are writing and publishing today. We will frame our discussions in the context of other creative arts also being produced in the city, such as film and painting.

Satisfies English Composition B requirement

ENGL-101-4 MARGARET WRINKLE

The Politics of Persona

3 Units

Prerequisite: ENGL-100

Whether you take on an assumed persona or operate from within your own individual biographical identity in your work, the conscious use of a persona can grant freedom of movement as well as protection from vulnerability. It can be used as a mask or a mirror to conceal or reveal. However, persona is also a knife that can cut both ways. By exploring the multiple functions that persona can serve, this class will equip you to think more critically about your own creative strategies.

We will use a range of literary and visual texts to examine the interlocking functions of persona: *Coming Through Slaughter* by Michael Ondaatje; "I Am Not Jackson Pollock" by John Haskell; "Girl" by Jamaica Kincaid; "John Ashcroft: More Important Things Than Me" by Jim Shepard; "Where is the Voice Coming From?" by Eudora Welty; "The Noise of Time" by David Antrim; *Basquiat* by Julian Schnabel; and Borat by Sacha Baron Cohen. You will also investigate the work of one writer or artist whose relationship to persona inspires or frustrates you.

Satisfies English Composition B requirement

ENGL-102-1 ADAM MANSBACH

Race, Hip-hop Culture, and Social Justice

3 Units

Prerequisite: ENGL-100

In this course, we will examine the ways in which hip-hop culture has impacted, transformed, facilitated, and impeded a dialogue on race in America. How has this movement, birthed by the marginalized black and Latino youth of the Bronx, changed aesthetically and politically on its path to becoming global pop culture? How has hip hop channeled and reconfigured preexisting notions of race, gender, and class? How do the aesthetics of hip hop—both in traditional mediums such as MCing, DJing, and aerosol art and in more recently adapted forms like hip-hop theater and literature—expand upon and depart from previous protest art traditions? What strategies does hip hop take up in grappling with white supremacy, and how do market forces circumscribe those strategies? In analyzing and debating these issues, our texts will range from film to fiction, journalism to music, theory to autobiography.

Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their Continued Practices of Writing requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester writing/ English Composition B requirement may also elect to enroll in this course if space permits and only with prior approval from the Faculty Coordinator of the Writing Program. They will be required to submit a writing portfolio at the end of the term.

Satisfies the Global Culture requirement

ENGLISH AS A SECOND LANGUAGE

ESL-110-1 REBEKAH SIDMAN-TAVEAU

English as a Second Language Support for Art Students

3 Units

Prerequisite: None

This course is designed to support English-as-a-second-language learners in their studies at SFAI. Students will receive assistance with English and language-learning strategies needed to do well in their other classes. We will study academic reading and writing with an emphasis on topics from studio and interdisciplinary courses at SFAI. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit different types of academic writing in English. We will also study listening and speaking with a focus on preparing students for participation in classroom discourse and critiques at SFAI. Students will develop vocabulary relevant to their field and participate in discussions of daily language issues. In addition, customized grammar and pronunciation lessons will be provided for students (based on individual needs).

Required for students based on TOEFL score and the results of the Writing Placement Exam

HUMANITIES

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B. This course should be taken immediately following HUMN-200, since both courses are prerequisite to HUMN-300 and 301, Critical Theory A and B. With HUMN-200 satisfies the Humanities Core.

HUMN-200-1 HENRIK LEBUHN

Humanities Core A: Pre-Columbian History and Culture

3 Units

Prerequisite: ENG-101

This course departs from the arrival of Hernán Cortés in the Caribbean and traces history back to explore the ancient civilizations of the area known to us as Mexico. What did the Spaniards encounter when they set foot on Cozumel in 1519? Who lived in Tenochtitlán? How do we imagine everyday life in native communities before the arrival of Europeans? What role did the calendar, astrology, and religious ceremonies play in pre-Columbian societies? And how did the Aztecs, Olmecs, Toltecs, and Mayas imagine space, place, and time? Course material includes scholarly articles, novels, travel literature, and modern representations such as the murals of Diego Rivera, to study the Aztecs and other pre-Columbian cultures.

Satisfies Humanities Core A requirement and Global Culture requirement

HUMN-201-1 CAROLYN DUFFEY

Humanities Core B: Origins of the Modern World: East/West Encounters

3 Units

Prerequisite: HUMN-200, Humanities Core A

This course spans the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the "East" and the "West," terms which we will interrogate. Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the "reinvention" of the Americas, Enlightenment revolutions, the creation of the African diaspora and New World resistance, and finally the very current economic, political, and social encounters of contemporary tourism, as a part of globalization. Our approach will be interdisciplinary as we examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films including dramas, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will be considering the contemporary resonance of all of our texts, whether they come from the 15th or 21st century.

Satisfies the Humanities Core B requirement

HUMN-201-2 CHARLES BOONE

Humanities Core B: Music and the Modern Era: Five Hundred Years of Correspondences

3 Units

Prerequisite: HUMN-200

This course will focus on music, in relation to changes in philosophy, culture, and architecture, as a strategy of historical inquiry from the Renaissance to the rise of Nazi Germany. The course explores the ways music and the other arts articulate the dominant ideas of their time, by emphasizing correspondences between artistic creation and emergent ideas/practices from diverse fields, contemporaneously as well as over time. Although the course will focus on specific geographic locales—Europe throughout the entire period, plus Russia and North America during the latter two centuries—parallels in multiple regions will be observed, emphasizing their influence on creative thinking in the geographic foci of our study.

Satisfies Humanities Core B requirement

HUMN-201-3 ARACELI QUEZADA

Humanities Core B: Empires, Nations, and Immigrants

3 Units

Prerequisite: HUMN-200

According to Argentinean philosopher Enrique Dussel, the characterization of the modern world as "exclusively European, developing in the Middle Ages and later on diffusing itself throughout the entire world," is a Eurocentric paradigm that has imposed itself as universal. Yet the cultures that were destroyed or altered due to Western civilization are ignored or silenced. What happens when this history is reviewed from the perspective of the marginalized? How would African, Asian, and Latin American voices alter our discussion of modernity? This course will examine the

creation of the "West," beginning with the early modern era, and pay particular attention to nation- and empire-building projects and their aftermath. Using an interdisciplinary approach and encouraging the consideration of contemporary analyses of race, gender, sexuality, and immigration studies, we will consider how the production of history is problematized when Europe is not the center. Through the use of novels, films, historical and sociological texts, and philosophy, the course will historicize the broader processes of colonialism, the Enlightenment and scientific revolutions, and the emergence of the West as the dominant world power. Importantly, key historical moments will be examined in relation to contemporary issues of globalization, immigration, and resistance movements.

Satisfies Humanities Core B requirement and Global Studies requirement

MATH

MATH-101-1 VINCE CORVO

Language and Logic

3 Units

Prerequisite: None

It has become fashionable in certain intellectual circles to regard the fundamental problems of philosophy as mere confusions over language. This attitude, primarily characteristic of Anglo-American and Viennese academics, has resulted in a thorough examination of formal syntax and semantics, subsequently mirrored under completely independent motivations by the systematic development and exploitation of artificial languages. Following a somewhat related trend, various factions in the critical community have come to question the basic presuppositions and methodologies of classical logics. Many of these critics, naturally inheriting the attitudes of their Cartesian precursors, have become preoccupied with assorted metaphysical distinctions, while others adopting positions outside this tradition have tended to pursue the diverse sociopolitical consequences of alternative rationalities. Although the technical community has largely ignored these critical forays, widely distributed elements of the greater cultural community have been fascinated by the emerging possibilities. From a broad perspective designed to encourage comparison with art praxis, this course will examine the historical, methodological, and technical aspects of these issues. Students are invited to pursue systematic analogs within their own work. More specifically, this course examines the formal relationships between the syntactic and semantic structures of language, and how both contribute to the possibility and realization of logics. Considerable emphasis is placed on the role of symbolic logic(s) in manifesting solutions to problems of meaning, expressability, provability, and truth, particularly in the context of artificial languages of the sort suitable for communication with machines.

Satisfies Mathematics requirement or Liberal Arts elective

SCIENCE

SCIE-110-1 JIM GIBSON

Astronomy

3 Units

Prerequisite: None

Astronomy might be defined as "the science of things we can't touch." Astronomers must learn about the universe through careful observations from afar. To these observations are then applied diverse methods of reasoning to build models of the universe, which are then tested through diverse methods. This class will study the means by which astronomers have built up knowledge of the universe and apply those methods both to astronomical objects and to other aspects of society and daily life. These methodologies include simple mathematical and logical reasoning, inference from behavior of populations, model building and hypothesis testing. Be prepared to get your hands dirty. As part of this process, students will build their own devices to observe the sun, moon, and stars, and test popular understandings of their nature and our relationships to them.

Satisfies Natural Science requirement or Liberal Arts elective

SOCIAL SCIENCE

SOCS-100-1/US-100-1 HENRIK LEBUHN

San Francisco and the Bay Area: Urbanism through the Local Lens

3 Units

Prerequisite: ENGL-101

Although the urban history of the Bay Area is relatively young, San Francisco and its neighboring cities provide an incredibly rich texture of urban life and culture. In many ways, the Bay Area can serve as a laboratory and archive to explore and discuss a variety of aspects that characterize today's American urbanism. In this course we will make use of the local resources in San Francisco and the Bay Area to familiarize ourselves with the broad field of urban studies. We will go on field trips, use film excerpts, and read newspapers and magazines to explore the recent history of San Francisco, Oakland, and Berkeley. Selected chapters and articles from scholarly books and journals will help us to deepen our understanding of the Bay Area cities, and to extend our discussions to academic debates. A special section of the course will be dedicated to social movements in the Bay Area. We will take a close look at the San Francisco general strike of 1934, People's Park in Berkeley, the Black Panther Party in Oakland, and the current Latino and immigration rights movement.

Satisfies Social Science requirement, an Urban Studies elective, or Global Studies requirement

SOCS-103-1 SUSAN GREENE

Psychology, Perception, and Creativity

3 Units

Prerequisite: none

This course will introduce students to the field of psychology, while focusing on creativity as concept, process, and action. Comparing the wide range of ways in which psychology and creativity are performed globally, we will ask the questions: In what ways is creativity a social or individual act? What drives the desire to make the unseen visible? Where are "we" in the creative process? What are the psychological dynamics of making meaning and symbols? How does the complexity of the creative process itself impact and affect what we produce? We will investigate creativity broadly to include, for example, the generative aspects of thinking and making connections.

Satisfies Social Science requirement
Fulfills General elective for BA
Fulfills Liberal Arts elective for BFA

SOCS-220-1 THOR ANDERSON

Ethnographic Media: Theory and Practice

3 Units

Prerequisite: ENGL-101

In this class we examine the major genres of ethnographic film and media—from early observational classics to more recent experimental work. Some case studies will be developed, and a handful of films will be studied both in terms of form and content. In other words, the specialized contributions of ethnographic photography and cinema can be best appreciated within their specific cultural and theoretical contexts. In other cases, we will be looking at media for their innovative approaches to the craft of documentation, and the analysis will center on matters of technique and philosophy as well as ethnographic exposition. Students will develop final projects that utilize the principles and practices of visual anthropology for ethnographic research. While we anticipate that most students, working in small teams, will produce short films or videos, other media will be considered on a case-by-case basis. There is a $35 materials fee for this course.

Satisfies Social Science requirement and Global Studies requirement
Fulfills Liberal Arts elective for BFA

URBAN STUDIES

US-100-1/SOCS-100-1 HENRIK LEBUHN

San Francisco and the Bay Area: Urbanism through the Local Lens

3 Units

Prerequisite: ENGL-101

Although the urban history of the Bay Area is relatively young, San Francisco and its neighboring cities provide an incredibly rich texture of urban life and culture. In many ways, the Bay Area can serve as a laboratory and archive to explore and discuss a variety of aspects that characterize today's American urbanism. In this course we will make use of the local resources in San Francisco and the Bay Area to familiarize ourselves with the broad field of urban studies. We will go on field trips, use film excerpts, and read newspapers and magazines to explore the recent history of San Francisco, Oakland, and Berkeley. Selected chapters and articles from scholarly books and journals will help us to deepen our understanding of the Bay Area cities, and to extend our discussions to academic debates. A special section of the course will be dedicated to social movements in the Bay Area. We will take a close look at the San Francisco general strike of 1934, People's Park in Berkeley, the Black Panther Party in Oakland, and the current Latino and immigration rights movement.

Satisfies an Urban Studies elective, Social Science requirement, or Global Studies requirement

OFF-CAMPUS STUDY

CO-296-1 JENNIFER RISSLER

Undergraduate Internship

3 Units

Prerequisite: junior standing or instructor permission

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser.

Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in CO-296-1, the Undergraduate Internship course. Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies 3 units of the 6-unit Off-campus Study requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

IN-393-1

Mobility/International Exchange

15 Units

Prerequisite: junior standing, 3.0 minimum GPA, 24 credit hours completed at SFAI

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space-available basis. Full credit for 15 units is given for satisfactory work. Consult the *2007–2008 Student Handbook* for further details regarding the program and contact the Office of Student Affairs for application materials.

Depending upon the institution and the courses successfully completed, satisfies 3 units of the Liberal Arts elective and 12 units of Major/Studio elective requirement (see your academic advisor regarding specific requirements you may need to graduate)

IN-399-1

Junior Semester of Independent Study

12–15 Units

Academically outstanding undergraduates in their junior year may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of the Director of Registration and Records, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent Study credit shall not exceed twelve (12) semester units for studio credit and shall not exceed three (3) semester units in liberal arts. The total studio and liberal arts credit allowable for Independent Study shall not exceed fifteen (15) units. Only one semester or one summer session of Independent Study shall be allowed for any student.

DIRECTED STUDY

1–6 Units

Prerequisite: junior standing and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum and may be taken in any department. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

SPRING 2008 UNDERGRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

CONTEMPORARY PRACTICE

CP-101-1 J.D. BELTRAN
CP-101-2 TERRI COHN
CP-101-3 PAUL KLEIN
CP-101-4 IAN MCDONALD

Contemporary Practice Seminar: Seeing and Cognition

3 Units

Prerequisite: none

This course is an interdisciplinary seminar exploring the process of constructing meaning from perceptions and utilizing those perceptions to develop a language for looking at, thinking about, and talking about art. By focusing primarily on the interchange between human awareness and the environment as mediated through vision, and linking that interchange with a specific language, students will develop and hone their skills in the methodology of critique.

The topics studied in this class apply across media, and we will discuss them in relationship to examples from architecture, digital media, film, painting, performance, photography, printmaking, and sculpture. Through readings, discussion, and assignments, students will develop their ability to analyze visual experience and translate their observations into the language of art. Through museum and urban field trips students will also examine the role of context and presentation in creating meaning. All students will present work for discussion at several times during the course of the semester. Work in any media, including text, may be presented.

Fulfills Contemporary Practice requirement for BA and BFA

DESIGN AND TECHNOLOGY

DT-102-1 ANDREW BENSON

Digital Literacy: Sound, Motion, Object

3 Units

Prerequisite: None

This semester focuses on time-based works and expands the notion of digital media into the physical world of things.

The first component—sound—covers the basics of mixing, editing, sampling, and harvesting through familiarity with the concepts and use of current audio hardware and software. The primary software tools are ProTools, Audacity, and Soundtrack. Through assignments students will construct sound projects from original sources through remix.

The second component—motion—introduces digital video editing, basic DVD production, Flash movies, and basic motion graphics. Applications used include Final Cut Pro, DVD Studio Pro, and Macromedia Flash. Based on weekly assignments, students will integrate moving image projects with accomplished sound skills from the first session.

The third component area—object—activates physical projects with new computing power, external hardware interfaces, electronics, electricity, and fabrication. This section takes form as a brief introduction to the main campus shops, use of basic electronics, and emphasis on project choices in relationship to awareness of materials and technologies available. Students will activate a simple object as the conclusion of this module.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-115-1 RAVINDER BASRA

Internet Tools and Concepts

3 Units

Prerequisite: none

The World Wide Web is a platform for many everyday uses, ranging from noble activism and philanthropy to home shopping networks and baser human activities. But what about artistic intervention? As an infinite information space, there is room for artistic projects of all stripes: the practical (portfolio sites) and the sublime (geographically dispersed, real-time collaborative artworks). At the core of this boundary-bending data flow is code, scripts, programs, and protocols, and this course is a hands-on introduction to what's going on behind the browser.

To produce work, the class works in all facets of HTML, the markup language at the core of the World Wide Web. Students will code pages by hand, validate them, and look at cascading style sheets. As our projects gain in complexity, work will be completed in Dreamweaver, a more sophisticated approach to creating pages and managing entire sites.

Having mastered static pages, the class moves on to scripting and programming, learning JavaScripts to enhance the look of sites, to improve their performance, and to investigate the untapped creative possibilities of this web-focused language. The class closes with Flash, using it as a tool for improving interfaces.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-142-1/ARTH-142-1 PAUL KLEIN

Design Histories: The 20th- and 21st-century World Product

3 Units

Prerequisite: DT-150-1 Activating Objects

The course will follow four paths in the study of world products: history, materials, product categories, and distribution. Through the lens of earlier twentieth-century movements—Arts and Crafts, Art Nouveau, and Art Deco—the course will establish an historical framework for issues of innovation, technology, and social/cultural value for the practice of product design in the contemporary world. Significant case-study presentations will highlight this broader discussion: spanning the globe from Thonet's innovation in furniture design and manufacturing, to Piaggio's Vespa and postwar Italy, to "Droog Design," to the special history of Asian product design, to today's current developments and opportunities in global technology design, such as Ideo. Ultimately, the course will seek to ask the questions of "interest in," "value of," and "desire for" products and the implications these have for their design history. Products and "art objects" today are only one part material: they are also the stories, lifestyles, and experiences they construct. Consumer society has caused the previously defined categories of commerce, culture, technology, and media to collide. This collision blurs the boundaries between cultural production and marketing.

Studying the history and practice of product design during the last century, this course will investigate a wide variety of questions: How do we express ourselves through consumption? Do products continue to support distinct cultural values in an era of flattened culture? How do products construct support and reinforce cultural values like sustainability, privacy, participation, exploitation, and alienation?

Students will be expected to assume an active role in discussions and debates. Assignments will include case-study research, weekly readings, and written analysis.

Satisfies Design and Technology History requirement
Satisfies the Global Culture requirement
Satisfies Art History elective or Liberal Arts elective

DT-214-1 RAVINDER BASRA

Conceptual Design and Practice: Photoshop, Illustrator, and InDesign

3 Units

Prerequisite: 3 units of Design and Technology coursework

This course will get you deep into three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. Weekly assignments will guide you toward completing your own final project. A thorough knowledge of Photoshop is mandatory for anyone interested in producing graphics regardless of the medium: art, photography, interactive design, or animation. Students will focus on three important aspects of Photoshop: importing data from a digital camera or scanner, correcting images, and painting. Illustrator is a vector-based drawing program with advanced typography tools. It is an essential tool for expressing one's ideas. You will focus on three key aspects of Illustrator: drawing, typography, and layout. InDesign is an extremely effective, easy-to-use electronic publishing and page layout application. It allows for the creation of sophisticated and elegant multi-page documents such as books, magazines, and brochures. Covered will be the process of setting up a publication by working with type, artwork, styles, and layout.

Satisfies Design and Technology distribution 2
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-216-1/FM-216-1 GREG LEMON

Intermediate 3D Modeling and Animation

3 Units

Prerequisite: completion of DT-116/FM-116 or equivalent required

This is an intermediate 3D digital skills course designed to build on skills developed in DT-116. This course teaches students more advanced core technologies used to design and develop 3D rendered movies, games, and real-time animated films (Machinima). Whereas 3D generated film titles like *Antz*, *Toy Story*, and *Shrek* make use of pre-rendered images, a film made using Machinima (Ma-sheen-EH-ma) uses technology originally developed for real-time computer games like Unreal Tournament and Quake.

The class instructs intermediate Maya skills to learn more advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. Additionally, students will develop more fully Maya's particle and physics systems and learn how to set up animations for rendering. In addition, we will explore game editing tools like the Unreal Editor to implement real-time characters and scenes. Also, there will be a focus on the conceptual development of characters within the space of play, especially the main-player character at the junction of urban and architectural space.

Satisfies Design and Technology distribution 1 requirement
Satisfies Film elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-220-1 RUDOLF FRIELING

My Museum: Participation and Social Networking Exhibited—Concepts

3 Units

Prerequisite: 3 units of Design and Technology coursework

The course will examine artistic strategies in the context of a postmedia society that is associated with the Web 2.0 and participatory platforms such as Wikipedia, Flickr, MySpace, and YouTube. A key question will be how artists critically and creatively engage with social networking and new media. The course will address historic and contemporary artistic strategies as well as the challenges to the museum today with regard to the potential participatory use of Web 2.0 features. Discussing models of actively generating participation will be the basis for generating new concepts of discursive documentation.

The course is associated with an exhibition that will open in the fall 2008 at SFMOMA. Course participants will have the opportunity to collaborate on a project in conjunction with the exhibition. Active participation is not only the topic of this course but also a prerequisite for the Fall 2008 semester course My Museum: Participation and Social Networking Exhibited—Realization.

Satisfies Design and Technology distribution 1 requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-220-2 GARY GODDARD

Activist Design: Hacking Everyday Products

3 Units

Prerequisite: DT-111 highly recommended

The artifacts of technological innovation—electric lights, cars, personal computers, toys, cell phones, and MP3 players—have come to signify the progress of society and the consumption of these products has also come to reflect the level of participation of the individual in that "inevitable" progress. Yet even as more and more consumer products bear the label "No user-serviceable parts inside/Warranty void if opened," a small but growing community of "hackers," artists, and activists are determined to access and appropriate the mysterious technologies inside those boxes. Internet sites such as hack-day.com, magazines like *Make*, political action groups like the Barbie Liberation Organization, and open-source software and hardware movements are challenging the growing sense of disconnection with and access to how things work.

This studio class investigates the history and theory of the evolution of technology in consumer products and a workshop of how to deconstruct past and present products to extract, use, and repurpose these products for art. Through readings, lecture, and discussion, students will examine theories of technology, such as technological determinism and the collusion or resistance to consumerism by diverse cultures. Through in-class experimentation and lecture, students will deconstruct the physics behind everyday products such as telephones, radios, printers, digital clocks, radio-controlled and robotic toys. The class will examine the internal anatomy of these ubiquitous products and learn how to extract the electronic and mechanical systems as students find and use them to create objects that have personal, conceptual, and/or political meaning. Throughout the process students will learn the functions of basic analog and digital electronic components, the role of microcontrollers in the control of digital devices, mechanical and electromechanical (i.e., motors) control, and shop techniques for modifying and interfacing with mechanical systems.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-220-3/PA-220-1 MARK VAN PROYEN

Digital Painting

3 Units

Prerequisite: 3 units of painting coursework

This course explores aspects of software programs, which can aid and enhance the painting process. Students will learn how to combine digital technology with traditional painting techniques. Students will initially develop computer skills through a series of specific painting projects that incorporate Photoshop and Illustrator. Once a firm understanding of these processes is acquired, students will be challenged to apply these new techniques to further the development of their individual painting practice. Basic understanding of Mac OS X will be helpful. No previous experience with Photoshop and Illustrator necessary.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-233-1/SC-233-1 JOHN ROLOFF

Expanded Drawing/CAD

3 Units

Prerequisite: DT-114 or Photoshop experience highly recommended

A project-driven drawing class exploring the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial interface, proposals, and problem solving. Students

will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional computer-assisted drawing "CAD" software), and practice experimental drawing to assist in the design, organization, visualization, and presentation of their 2D and 3D projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3D internal and external space, objects, ideas, contexts, and sites. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches, will be explored. Information about electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.

Satisfies Design and Technology distribution 2 requirement
Satisfies Sculpture elective and drawing requirement
Fulfills a General elective for BA
Fulfills Studio elective for BFA

DT-250-1 CHRIS PALMER

Intermediate Activating Objects:Physical Computing and Programming

3 Units

Prerequisite: DT 150-1

In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming, and the use of sensors, actuators, and subprocessors in interactive and electronic art. Importantly, this course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a deeper understanding of historical and contemporary uses of microcontrollers in the arts, while working on interactive art projects. On-going critique of student work within the framework of these historical and contemporary applications is an essential component of the class. Since many of the projects completed in the course rely on audience participation, options for organizing presentation of final work outside of traditional exhibition space will be investigated.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DRAWING

DR-120-1 BRUCE MCGAW
DR-120-2 JEREMY MORGAN

Drawing I and II

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, a more specific course description may be provided in the Course Schedule addenda published each semester. There is a $35 materials fee for this course.

Satisfies Painting requirement
Satisfies Sculpture requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-200-1 PAT KLEIN

Drawing II and III

3 Units

Prerequisite: 3 units of drawing coursework

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Schedule addenda published each semester. There is a $35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-220-1 MATT BORRUSO

The Morgue: Source Material and the Painter's Archive

3 Units

Prerequisite: 3 units of drawing coursework

Historically, comic book artists and illustrators maintained a collection of photographs, newspaper clippings, and ephemera for use as resource material. When artists needed to draw a hand or a gun, they could refer to any number of images of hands or guns indexed under a highly personalized filing system. In the slang of the day, this collection was called a "morgue." Today, many artists call this file "Google Image Search." Whether the data collected is physical or virtual, however, the artist's archive is absolutely indispensable to the conceptual work of the contemporary painter.

This studio course will center on the production of drawings with an emphasis on the collection of source material. We will make field trips to the local flea market, scour the Internet, and root through family photo albums. We will also produce new source material through photography, digital manipulations, and sketchbook work. These materials will forge a personal mythology and create an archive that will continue to grow for years to come.

Readings for this course will include selections from *Circus Americanus* by Ralph Rugoff, *The Arcades Project* by Walter Benjamin, *Mr. Wilson's Cabinet of Wonder* by Lawrence Wechsler, and *The Artificial Kingdom* by Celeste Olalquiaga.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-220-2 FRANCES MCCORMACK

Art on Paper

3 Units

Prerequisite: 3 units of drawing coursework

This course is an upper division drawing class that will offer the student the opportunity to become further acquainted with the variety of artists working primarily on paper and a variety of approaches to the uses of paper in a body of work. There will be slide talks, visiting artists, one class trip, and lots of time and space to work. After the first two meetings, and with individual consultation from the instructor, students will be expected to focus and work in depth on an individual project. The project will be written up and subject to the approval of the instructor. Approaches can vary from refined drawings, collages, prints, cataloguing ideas for other work, watercolor, books, journals, documenting random processes, etc. Any dry or water media is acceptable. We will look at the work of Vija Celmins, Deborah Orapallo, Shaziah Sikander, Ed Ruscha, William Kentridge, Henry Darger, Chuck Close, Lee Bontecou, John Cage, Brad Brown, and Laylah Ali among others.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FILM

FM-101-1 JANIS CRYSTAL LIPZIN

Film I: Introduction to Film

3 Units

Prerequisite: None

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to develop a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and coming to understand the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it used by artists. We will work in 16mm, super-8, and regular 8mm formats. Projects include making a film without a camera, hand-processing, in-camera editing, nonconventional film projection, and an editing study of movement as motion or as change. Students taking this course are strongly encouraged to take Technical Fundamentals of Filmmaking (FM-102-1) prior to, concurrently with, or immediately subsequent to taking this course. There is a $35 materials fee for this course.

Satisfies Film requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-102-1 JEFF ROSENSTOCK

Technical Fundamentals of Film

3 Units

Prerequisite: None

These weekly film production workshops supplement Filmmaking I: Introduction to Filmmaking (FM-101-1) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere.

Satisfies Film elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-110-1 GEORGE KUCHAR

Electro-graphic Sinema

3 Units

Prerequisite: None

For decades, George Kuchar's production courses have been a staple of the SFAI experience. This course is another opportunity to learn the basics of production while collaborating on the latest in a long line of glorious testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production, including lighting, set and costume design, dialogue, directing, acting, special effects, and makeup/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary AC/DC Psychotronic Teleplays course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film elective
Fulfills General elective for BA
Fulfils Studio elective for BFA

FM-141-1 LYNN HERSHMAN LEESON

History of Film: Cyborg

3 Units

Prerequisites: ARTH-100, ARTH-101

This course will trace the history of cyborgs as they have been manifested in film and media. The ethical issues this course explores include the shifting boundary lines between the machinic and the human. Films selected for viewing will investigate cultural cinematic reactions that reflect how a society enamored with technology can threaten crucial human values. Some of the issues are suggested by the following questions: Identity—how do technology and machines affect our sense of self and of community? Can we really take on radically different identities through virtual worlds? Might collective bodies operate as a machine-like assemblages rather than a group of free-thinking individual agents? Can human values and sensibilities ever be recognized, revealed, or re-created in machine-based artificial intelligence? What is the seduction of cyberfems? These questions will be stressed in the films selected for screenings. Films will range from Fritz Lang's *Metropolis* to James Wales' *Frankenstein*, Michael Wollen's *Friendship's Death*, Cocteau's *Beauty and the Beast*, and Asimov's *I Cyborg*. Readings will include articles by Donna Haroway, Kathrin Hayles, and Ray Kurzweil.

Satisfies Film Art History II requirement
Satisfies Art History elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-206-1 JAY ROSENBLATT/ DAN OLMSTED

Editing: Composing in Time

3 Units

Prerequisite: FM-101

Practically speaking, cinema is putting images together in various musical measures. Editing is the music of cinema, as music is the architecture of time. Editing gives film its form, notation, counterpoint, development, pace, syncopation, and style. Such an alchemy should be spared the censorious term of editing. The art is that of composing. To edit a film is to compose eye music.
—James Broughton, "The Alchemy of Cinema"

Editing involves finding the particular world of the film, finding the rules and laws of that world. Anything is possible with those rules.
—Gunvor Nelson

The primary focus of this course will be on each student's efforts to complete an original film work, five to fifteen minutes in length, in any film format that employs one or more of the following editing strategies: theme as a unifying factor; associative rather than descriptive linkages; depictions of real time and space rather than cinematic time/space continuum; visual scores; analogous/contradictory sound/image relationships; kinetic/cubistic relationships; classical montage; surrealist/psychological linkages; soundtrack as the organizing element; change rather than movement for internal development.

The class meets weekly as a group to view and closely analyze historical and contemporary film examples, discuss readings, review editing exercises, demonstrate editing techniques and equipment, and screen works-in-progress. A second meeting a week will be reserved for individual meetings with the instructor for personal guidance.

Satisfies Film Intermediate distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-216-1/DT-216-1 GREG LEMON

Intermediate 3D Modeling and Animation

3 Units

Prerequisite: DT-116/FM-116 or equivalent required

This is an intermediate 3D digital skills course designed to build on skills developed in DT-116. This course teaches students more advanced core technologies used to design and develop 3D rendered movies, games, and real-time animated films (Machinima). Whereas 3D generated film titles like *Antz*, *Toy Story*, and *Shrek* make use of pre-rendered images, a film made using Machinima (Ma-sheen-EH-ma) uses technology originally developed for real-time computer games like Unreal Tournament and Quake.

The class instructs intermediate Maya skills to learn more advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. Additionally, students will develop more fully Maya's particle and physics systems and learn how to set up animations for rendering. In addition, we will explore game editing tools like the Unreal Editor to implement real-time characters and scenes. Also, there will be a focus on the conceptual development of characters within the space of play, especially the main-player character at the junction of urban and architectural space.

Satisfies Design and Technology distribution 1 requirement
Satisfies Film elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-220-1 CHRISTIANE PAUL

Database Cinema

3 Units

Prerequisite: FM-101

In this studio class, students will investigate the possibilities of database cinema on a practical level. Over the course of the semester, they will complete several assignments and short films that explore diverse aspects of filmmaking rooted in the logic of the database.

The works of artists who have employed databases for the creation of cinematic and cultural narratives will be used as case studies and analyzed in-depth to identify technical and aesthetic approaches to database cinema. These contemporary works will be contextualized by earlier experimental films that play with structural conventions of film and the relational use of film sequences.

Among the topics covered will be the construction of nonlinear narratives, relationships between the database, temporality, and spatiality, as well as the use of autonomous agents and artificial intelligence in the creation of cinema. The class will discuss strategies and effects of using software to assemble elements from a media database and edit movies in real time on the basis of the instructions given by the artists and their software.
Satisfies Film Intermediate distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-302-1 SAM GREEN

Advanced Documentary

3 Units

Prerequisite: 6 units of film coursework

This class combines in-class screenings, lecture, discussion, and a production component. During the semester, students would be exposed to a wide range of documentary films and videos that can be considered part of an experimental tradition and/or impulse within the documentary genre. Students will also make their own documentary film projects that experiment with form in a way that is central to the premise of the class.

Students will be exposed to the wide range of documentary filmmaking that falls outside of traditional documentary approaches, as opposed to focusing on a narrow subgenre within documentary such as essay filmmaking or personal documentary. In this class, students will become familiar with the long and diverse tradition of experimental documentary, focusing on filmmakers from Vertov to Shirley Clarke, and from Jean Rouch to Chantal Akerman.

During the semester, the class will be animated by a series of key questions and issues: how has experimental documentary set itself apart from more traditional documentary approaches, and what kinds of alternate forms of representation and communication has this allowed for? Where is the border between experimental documentary and experimental film, and is there a meaningful distinction between these two subgenres of filmmaking? What are the intellectual and filmic continuities that run through the history of experimental documentary, and are they substantial enough to constitute a specific "mode" of representation?

This class covers the work of filmmakers who are historically important such as Joris Ivens, Walther Ruttman, Chris Marker, Jill Godmillow, James Benning, Marlon Riggs, Su Friedrich, and others. We would also look at the work of contemporary filmmakers such as Deborah Stratman, Jem Cohen, Craig Baldwin, Naomi Uman, Travis Wilkerson, Jenni Olson, Nikolaus Geyrhalter (*Our Daily Bread*), Johan Grimonprez (*D-I-A-L History*), Michael Glawogger (*Megacities*, *Working Man's Death*), William Jones, and Thom Anderson, among others. Some contemporary guest speakers will be brought in.

Satisfies Filmmaking Intermediate distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-380-1 JANIS CRYSTAL LIPZIN
FM-380-2 GEORGE KUCHAR

Undergraduate Tutorial

3 Units

Prerequisite: junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film elective

INTERDISCIPLINARY

IN-114-1 CARLOS VILLA

Collage

3 Units

Prerequisite: some painting experience helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found and/or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to

collage will be explored along with the idea of recycling materials.

Fulfills General elective for BA
Fulfills Studio elective for BFA

IN-220-1 DEWEY CRUMPLER

History of Jazz

3 Units

Prerequisite: ARTH 101

Jazz is one of the most dynamic musical forms to emerge in the twentieth century. Its use of complex rhythms and musical ideas has influenced many other art forms such as painting, literature, and politics. This course will explore complex musical traditions that have contributed to the growth and development of jazz. Through weekly lectures, music presentations, and videos, the course will illuminate the impact that social and artistic movements have had on jazz music.

Satisfies Liberal Arts elective or Art History elective
Satisfies Global Culture requirement

IN-300-1 MARKO PELJHAN

Center for Art and Science Seminar

3 Units

Prerequisite: junior standing

The Spring 2008 fellow in the Center for Art and Science is Marko Peljhan. In 1995 Peljhan cofounded Ljudmila (Ljubljana Digital Media Lab) for which he works as programs coordinator. Peljhan is also the operations coordinator of the Makrolab project, which was shown at Documenta X in Kassel. One of his recent projects is Insular Technologies (International Networking System for Universal Long Distance Advanced Radio). Peljhan also coorganized the Beauty and the East net-time conference in Ljubljana in 1997 and has coedited and authored art- and performance-oriented publications and articles.

The fellowships sponsored through the School of Interdisciplinary Studies are considered key elements of SFAI's approach to mapping a lively intellectual and artistic education context, one that exists at the intersection of academic and public inquiry. Typically, those invited as fellows in the School of Interdisciplinary Studies have achieved a significant and distinguished record in their given fields. The period spent on the SFAI campus provides these internationally recognized artists and scholars time for reflection and an environment in which to further the development of new ideas in their work, to test those ideas, and to teach and collaborate with SFAI students and faculty.

Fulfills General elective for BA
Fulfills Studio elective for BFA

IN-390-1 SUZANNE OLMSTED

Senior Review Seminar

3 Units

Prerequisite: senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies Senior Review requirement for BFA

IN-391-1 TONY LABAT

Honors Interdisciplinary Studio

3 Units

Prerequisite: senior standing (students must submit a portfolio of work or a project proposal for acceptance into this course)

This advanced-level, interdisciplinary studio course explores specific issues in each student's area of concentration and interest. Students meet two days a week with two faculty members, in both seminar and tutorials. This course is intended to advance the student's development of independent research and projects through individual student presentations, group discussions and review, and one-on-one discussions with the instructors. Attention will also be given to professional practices. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students accepted into this course receive individual workspace for the Fall and Spring Semester. Students must register for six units; three units of this course may be used to satisfy the Senior Seminar requirement for graduating BFA students.

Satisfies Senior Review requirement for BFA

NEW GENRES

NG-101-1 KEITH BOADWEE

New Genres I

3 Units

Prerequisite: none

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New Genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-141-1 SHARON GRACE

Issues in Contemporary Art

3 Units

Prerequisite: ARTH-101

This course is an investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists and writers, the class will investigate contemporary critical culture theory as it relates to contemporary art practice.

Satisfies New Genres Art History requirement
Fulfills Art History elective for BA and BFA
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-201-1 ALLAN DESOUZA

New Genres II

3 Units

Prerequisite: NG-101

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II: Further New Genres is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. The content of this course may change from instructor to instructor. Please refer to the Course Schedule addenda.

Satisfies New Genres requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-204-1 SHARON GRACE

Installation

3 Units

Prerequisite: NG-201 or instructor permission

This course is suggested for students who wish to include the specifics of time and place in their object making, or for those already working in time-based activities. The class provides an opportunity to objectify and to site those actions, and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement, and relevance.

Satisfies New Genres distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-206-1 TONY LABAT

Photoworks: Performance Documentation, Conceptual Photography

3 Units

Prerequisite: NG-201 or instructor permission

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course challenges students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-220-1 ALLAN DESOUZA

Performing for the Camera

3 Units

Prerequisite: NG-I01 or instructor permission

This class will create work specifically for the camera and will result in a series of photographs or video. These may range from documentation of performances as well as records of gestures such as in the production of painting or sculpture. We will also consider a history of performance in relation to its documentation and examine how images themselves might be performative or reveal the gestures and the bodies that produce them.

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-220-2 JULIO CÉSAR MORALES

We Want the Airwaves

3 Units

Prerequisite: NG-101 or instructor permission

This course examines the history, future, and the usage of radio as a tool for social change and as an art medium. The class will focus on developing SFAI's first radio station both through low-power transmissions and permanent on-line streaming. Lectures will cover history of alternative radio, experimental audio, pirate radio, global talk shows, and radio novellas. The course will also look at the usage of audio-based projects in contemporary art with a focus on music, installation, public interventions, and video. The studio component will be for students to create a functioning radio station and learn the fundamentals of recording and editing audio through the usage of digital sound programs. The class will include a weekend workshop for creating low-frequency radio transmitters by members of Neighborhood Public Radio. Students will also be expected to create content for the radio show, including interviews with visiting lecturers at SFAI as well as SFAI student audio-based projects. The outcomes will be utilized as a resource and archived online as well as on CD in the SFAI library.

Lectures and class guest to cover radio as public intervention; audio-based contemporary art; radio as a tool for social change; journalism and media; history of alternative radio; future of radio and internet technology. Technical objectives include recording and digital audio editing; writing and interviewing techniques; radio production. There is a $45 materials fee for this course.

Satisfies New Genres elective
Satisfies Urban Studies elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-307-1 ALLAN DESOUZA

Advanced Projects

3 Units

Prerequisite: instructor permission; portfolio reviews will take place at first class meeting

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered on work). Field trips and visiting artists and scholars will also provide an important part of the curriculum.

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-310-1 TONY LABAT

Advanced Video

3 Units

Prerequisite: 6 units of New Genres coursework

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their

own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered on work). Field trips and visiting artists and scholars will also provide an important part of the curriculum.

Satisfies New Genres Video distribution requirement
Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-380-1 DOUG HALL
NG-380-2 TRISHA DONNELLY

Undergraduate Tutorial

3 Units

Prerequisite: junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres elective

PAINTING

PA-120-1 CARLOS VILLA
PA-120-2 BRUCE MCGAW

Painting I and II

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Schedule Addenda published each semester. There is a $35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-200-1 DEWEY CRUMPLER
PA-200-2 PEGAN BROOKE
PA-200-3 MARK VAN PROYEN

Painting II and III

3 Units

Prerequisite: 3 units of painting coursework

This course provides intermediate and advanced instruction in painting. Students will be expected to work toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a $35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-220-1/DT-220-3 MARK VAN PROYEN

Digital Painting

3 Units

Prerequisite: 3 units of painting coursework

This course explores aspects of software programs, which can aid and enhance the painting process. Students will learn how to combine digital technology with traditional painting techniques. Students will initially develop computer skills through a series of specific painting projects that incorporate Photoshop and Illustrator. Once a firm understanding of these processes is acquired, students will be challenged to apply these new techniques to further the development of their individual painting practice. Basic understanding of Mac OS X will be helpful. No previous experience with Photoshop and Illustrator necessary.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-220-2 BRETT REICHMAN

Conceptual Representation: Realism, the Painted Image, and the Politics of Everyday Life

3 Units

Prerequisites: DR-120, PA-120

An advanced painting studio addressing both technical and conceptual strategies for representational painting. Critical realism will be considered in relation to an emerging neo-academicism among contemporary painters: technical facility and aesthetic strategies that formulate direct associations to the politics of everyday life (John Currin, Jenny Saville, Karel Funk, Kurt Kauper, Alexander Ross, Isabella Kirkland, Monica Majoli, etc.). The concept of realism is being redefined as nonreproductive, an interplay between the photographic image, painterly invention, and direct observation. Technically or formally speaking, realism is no longer restricted to the implicit connotation of photographic realism.

Projects will address the necessity of contemporaneity in the painted image relative to identity politics, social reality, and myth; of commenting on contemporary culture through realism, the surface of the painting, and the manner by which it is constructed. Selected readings will serve as a springboard for critical discussion and will include *Realism* by Linda Nochlin; *Strangely Familiar: Design and Everyday Life* by Andrew Blauvelt; and *Preposterous Violence: Fables of Aggression in Modern Culture* by James Twitchell. The viewing of related exhibitions in San Francisco will address the best and worst of realistic approaches in painting for debate.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-220-3 JEREMY MORGAN

Landscape and the Notion of the Ideal

3 Units

Prerequisite: PA-120

The premise of this class will be that the histories of landscape painting have generally been the preoccupation of the city dweller and are historically based upon the notions of distancing and are bound to the notion of reconciliation and/or idealization. This class will address the motif of landscape in relation to

the ideal or utopic vision as a metaphor for the human, social, and the political.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-380-1 JEREMY MORGAN
PA-380-2 PAT KLEIN
PA-380-3 AMY ELLINGSON
PA-380-4 CARLOS VILLA

Undergraduate Tutorial

3 Units

Prerequisite: junior standing

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting elective

PHOTOGRAPHY

PH-101-1 HENRY WESSEL
PH-101-2 ADRIANNE PAO

Photography I

3 Units

Prerequisite: None

This course addresses the primary aspects of photography in relationship to aesthetic development. Light, time, camera, lens, and development of film and paper are stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. A technical test will also be required. For such a waiver, see the area manager to arrange a time for testing, after which a determination based upon the test and print portfolio will be made as to whether the course may be waived. There is a $35 materials fee for this course.

Satisfies Photography requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-102-1 SUSANNAH HAYS

Materials and Methods

3 Units

Prerequisite: PH-101

This course brings together methods related to the chemical and optical processes used in cameraless, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects, conceived by each student, achieve a creative, self-reflexive path between process and image in 2D or 3D form. There is a $35 materials fee for this course.

Satisfies Photography Technical distribution requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

PH-110-1 JOHN PRIOLA

Understanding Photography

3 Units

Prerequisite: PH-101

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This course introduces students to a broad range of photographic practices, enabling them to experience various material and conceptual approaches to which the medium of photography may be applied. Through assignments, different approaches to self-expression will be undertaken and experimented with. Students will begin to see how their work fits into the continuum of photography's history.

Satisfies Photography requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-111-1 MICHAEL CREEDON/ JOHN DEMERRITT

The Digital Book

3 Units

Prerequisite: PH-101

This course incorporates traditional bookbinding principles with modern digital fine-art printing skills that help students learn how to create limited-edition fine-art books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of limited-edition fine-art books, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in the new digital medium allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color-managed ICC profiled workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, luster, matte, or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic MAC computer skills are necessary, though no prior knowledge of image or page-editing software is required. The most important element is for each student to have a collection of images in either b/w or color in order to amplify and refine their content through the creation of limited-edition fine-art books. There is a $50 materials fee for this course.

Satisfies Photography Technical distribution requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

PH-112-1 ALICE SHAW

Color in Photography

3 Units

Prerequisite: PH-101

This course will offer a technical and creative introduction to the use of color, color theory, and negative printing for color. Exposure, filtration, artificial and natural light, and use of various films will be covered. Assignments include technical exercises and encourage the inspired use of color in all aspects of photography. Materials will cost between $250 and $300; lab work and attendance are crucial to the success of this class. Students may be required to purchase a textbook.

Satisfies Photo Technical distribution requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-115-1 MUFFY KIBBEY

View Camera: 10 Ideas

3 Units

Prerequisite: Photo 101

The path an idea takes from formulation to execution will be explored through a series of disparate ideas, both universal and specific to the unique nature of photography. Ideas will be presented with provocative readings, contemporary art, artifacts from popular culture, and discussions. The transition from concept to photograph will be facilitated by corresponding technical demonstrations, such as view camera, lighting, set building, high-speed photography, digital capture, workflow, and "photo-op" field trips. This will be enhanced by viewing images by contemporary photographers such as Andreas Gursky and extensive hands-on demonstrations of the view camera. Ideas will include forgetting, probability, witnessing time, the still photograph as a fixed point in the narrative, feminine/ masculine identity, and borders. Short readings comprising part of the reading list from *The Botany of Desire* by Michael Pollan; *The Man Who Loved Only Numbers* by Paul Hoffman; *Thinking in Pictures* by Temple Grandin; and *Body Politic* by Ingrid Sischy.

Satisfies Photo Technical distribution requirement or Photo Conceptual requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

PH-215-1 LINDA CONNOR

Sacred and Profane II

3 Units

Prerequisite: 6 units of photography coursework

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a crosscultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required.

Satisfies Photography Concept distribution requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-220-1 DARCY PADILLA

The Documentary Story: Poverty

3 Units

Prerequisite: PH-101; knowledge of digital photography helpful

The intention of this course on documentary photography is to develop a group project on the social issue of economic inequality. In America alone, there are 37 million people living today in poverty. Along with the issue of living below the poverty line, topics will include immigration, homelessness, education, and labor—the class will work with the Coalition for the Homeless (www.coalitionforthehomeless.org). Students will be asked to gather photographic evidence of aspects of social and economic inequality. The class will then gather this evidence together and create a multimedia presentation and book (via BLURB.com) documenting its findings.

Satisfies Photography Concept distribution requirement
Satisfies Urban Studies elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-221-1 THOM SEMPERE

Digital Photography II

3 Units

Prerequisite: 6 units of photography coursework

This course is designed for those already familiar with the rudiments of Photoshop. Though this class will cover techniques used in Adobe Photoshop, it is not a technical class per se. However, through employment of other programs and methodologies—such as working with digital video and constructing story lines through Adobe InDesign, both ideational expansion of the photographic image and perfection of the digital image are the two concerns in this intermediate class. Depending upon student interest, the structural parameter of the class will ultimately be specific for each person. Assignments will be given with full structures and methods of accomplishment, and some teamwork will be emphasized.

The ultimate accomplishment of the class is a refined product of the photographic image produced through digital methodology. A constant production of work is to be expected throughout the semester. Those not too familiar with Photoshop but who hold a working knowledge are welcome. There is a $50 materials fee for this course.

Satisfies Photography Technical distribution requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-250-1 HARRELL FLETCHER

Visiting Artist Studio: Some People

3 Units

Prerequisite: 3 units of Photography coursework

This class will focus on and discuss documentary and social practice methods and examples through readings, films, field trips, and lectures. Additionally, each student will be expected to develop and produce a piece for a new web-based project called Some People. The structure for the website is that an individual or collaborative team selects one person (residing in the Bay Area) who they find compelling, but who is not well known and is not trained as an artist. They will then spend time with that person and develop a web-based documentary about them. The documentary can take any form or combination of forms that are presentable on the web—video, sound, image, text, etc. The website will be open to anyone else in the world that wants to take part and is willing to follow the basic parameters that the project sets forth. The class will meet every other Friday for six hours, but during the time in between the class will continue to function online.

Satisfies Photography Concept distribution requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-300-1 REAGAN LOUIE

Distinguished Visiting Photography Fellows Seminar

3 Units

Prerequisite: 6 units of photography coursework

This course initiates a Distinguished Visiting Fellows Critique Seminar within the Photography department. Students will work directly with internationally recognized photographers and media artists. Each fellow will visit the institute for seven to ten days and function as seminar leaders in coordination with a tenured faculty member. Students will create ongoing work and produce a final project in response to the issues raised by each visiting fellow. Admission by the instructor will be based on a portfolio review.

The title of the first Distinguished Visiting Photography Fellows Critique Seminar will be Constructed Realities. This seminar will present artists who variously explore and challenge the medium's representational and fictional capacities. Among the artists being considered for the inaugural seminar are Thomas Demand, Tacita Dean, Sophie Calle, James Casebere, Jeff Wall, Stan Douglas, Fiona Tan, Phillip Lorca di-Corcia, Yang Fu Dong.

PH-380-1 REAGAN LOUIE

Undergraduate Tutorial

3 Units

Prerequisite: junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Technical or Concept distribution requirement

PH-381-1 HENRY WESSEL

Special Projects

3 Units

Prerequisites: PH-101, PH-110, and PH-140 or PH-141

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

Satisfies Photography Technical or Concept distribution requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-391-1 HENRY WESSEL

Senior Review Seminar

3 Units

Prerequisites: PH-101, PH-110, and PH-140 or PH-141

This is an exit or "capstone" class configured for students to coalesce, define, and prepare to take their work into the larger arena of the "real" world or matriculate into a graduate program. The class will bring long-term projects to a head and prepare students for their lives as professionals.

Satisfies Photography requirement

PRINTMAKING

PR-100-1 SUZANNE OLMSTED

Introduction to Printmaking

3 Units

Prerequisite: none

Introduction to printmaking is an entry-level printmaking course that is both technical and conceptual in nature. It is designed to introduce students to the understandings inherent in the ongoing dialogue, in printmaking, between technology and process through to form and content. These understandings will be examined through the relief- and screen-printing processes. Concepts, imagery, and methodologies will be examined through ongoing in-class discussions and through both individual and group critiques.

Satisfies Printmaking requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-140-1 ROBERT JOHNSON

History of Printmaking

3 Units

Prerequisite: none

This course consists of the presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts (at the California Palace of the Legion of Honor), from 15th-century prints through contemporary examples of experimental printmaking. Works of such major figures as Dürer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth. The course stresses both technique and creativity. *Note: class meets at the Achenbach Foundation, California Palace of the Legion of Honor, Lincoln Park, 100 34th Avenue, San Francisco.*

Satisfies History of Printmaking requirement
Satisfies 3 units of the 6-unit Off-campus Study requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-202-1 TIM BERRY

Etching I and II

3 Units

Prerequisite: PR-101 or equivalent

This class continues the exploration of the medium of intaglio. Through demonstration and class participation, students continue their exploration of the medium. Various methods of making plates as well as collaborative projects will be encouraged. Students will use the information acquired in intaglio to create a print portfolio, installation, or individual prints exhibited as a series. Individual and group critiques are included. There is a $35 materials fee for this course.

Satisfies Printmaking elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-203-1 SUZANNE OLMSTED

Photo Printmaking II

3 Units

Prerequisite: PR-103

This course will further explore new and varied methods of reproducibility in the area of printmaking. Whether concerning original drawings, traditional photographs, or digital files, this class will examine many points of departure to the final print. Taken either as an extension of Photo Polymer I or a course taken for the first time, the transformation of image is the focus of discussion and studio work.

Polymer Gravure Plates will continue to serve as the primary media. "Non-toxic" emulsions, such as polymer film (Image On) will be demonstrated, which can utilize traditional copper plates and etching. Digital applications related to film will be introduced. Multiple plate and process color printing will be introduced as well as spot color, and other methods unique to printmaking.

Students are encouraged to continue utilizing methodologies that they have previously studied, such as silkscreen and plate lithography, to refine their development in conjunction with their ideas. Self-reflective discussions between process and image will be encouraged. How chosen material is intrinsic to idea is the root of the critical thinking involved in this class and will be covered in class critiques, as well as daily discussions. There is a $35 materials fee for this course.

Satisfies Printmaking elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-220-1 TIM BERRY

Multiplicity

3 Units

Prerequisite: one 100- or 200-level printmaking course

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression while still paying homage to their primary property—the ability to reflect "multiplicity." Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how they can be combined with other media.
In this class contemporary issues in printmaking will be examined through the use of a two-fold approach. The first section of the semester will involve an examination of the history and evolution of these issues. Slides, articles, and discussions will be our primary avenues of investigation. During this section, class participants will be developing a proposal for an extended studio project reflecting these new definitions of printmaking. Class participants will then begin to execute these projects. Class time will then be spent on individual and class critiques (at least two each) of these projects as they develop. Other readings will also be introduced and at least one press visit will also occur during the second half of the semester. The final two days of the semester will involve every class member presenting his or her finished project for the final critique.

Satisfies Printmaking elective
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

PR-380-1 CHARLES HOBSON

Undergraduate Tutorial/Artists' Books

3 Units

Prerequisite: junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on a project in order to help students achieve clarity of expression. Each student will develop a proposal for an artists' book project with the goal of producing a small edition or prototype version. Students will meet together at least three times in the term. Additional individual sessions for guidance and evaluation with the instructor will be scheduled. Students are required to meet individually with the faculty member a minimum of three times per semester. The class will stress planning and organization of artistic ideas so as to produce a completed body of work. It is interdisciplinary in nature, in that a variety of media can be the source of an artists' book.

Satisfies Printmaking elective

SCULPTURE

SC-100-1 JOHN ROLOFF

3D Strategies I: Beginning Sculpture

3 Units

Prerequisite: none

3D Strategies I: Beginning Sculpture will focus on learning concepts and methods of fabrication and assemblage of basic sculpture materials and their application to sculptural ideas and structural thinking. Students will design and build structures using a variety of materials including wood, steel, and mixed-media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work on a large scale and investigate combinations of materials, spatial and conceptual approaches to sculpture. These methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of ideas. This class is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture in the form of slides and video will also be presented.

Satisfies Sculpture requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-200-1 ELLEN BABCOCK

Processes of Replication

3 Units

Prerequisite: 3 units of sculpture coursework

This intermediate sculpture class focuses on processes of replication using molds, and other serial technology. Technical and supportive information in a range of appropriate materials and processes will be provided including rigid and flexible molds in a range of materials and vacuum forming. Students will work on projects concerned with the replication of found, constructed, or figurative objects and with assemblages of various scales and contexts. This class is part of a series of courses that further explore issues in sculpture, installation, and mixed-media work. Information about contemporary sculpture and ceramics in the form of slides and video will also be presented.
Satisfies Sculpture elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-220-1 JOHN DEFAZIO

Sculpture Seminar: Kitsch

3 Units

Prerequisite: 3 units of sculpture coursework

Kitsch continues to be the dominant perception of art for the masses. The course looks, in the 19th century, at the Pre-Raphaelite's obsessive theatricality, which influenced generations of poster art and bad poetry; mass-produced Wedgewood ceramics, which commodified the tasteful neoclassical style through the Victorian Period; and the Civil War–era engravings of Currier & Ives, which illustrated America's manifest destiny. Then we have Degas' ballerinas and Renoir's overblushed bourgeoisie to dissect in the shadow of the Eiffel Tower. The business side of kitsch expanded into the 20th century with Hollywood films providing a vehicle for cheap sentimentality that sometimes became art: *The Wizard of Oz*, *Citizen Kane*, and the 1950's *Rebel without a Cause*, which kicked in the door for youth culture. Another aspect explored is the effect kitsch has played in defining cultural identities through stereotyping ethnicity with the tourist industry. Also, deconstructing political memorabilia disseminated to seduce a population: with examples like Mao, Lenin, Mussolini, and Hitler, who were masters of visual propaganda, and the fabrication of "Americana" like Mount Rushmore, Norman Rockwell illustrations, and the plaster busts of JFK, RFK and MLK. A closing chapter will explore the phenomenon

of simulacra that reaches its zenith in Las Vegas with casino architecture that attempts to distill the essence of world culture in a weekend.

Satisfies Sculpture elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-220-2 PATRICK WILSON

Conceptual Furniture/Objects

3 Units

Prerequisite: 3 units of sculpture coursework

This course focuses on technical and conceptual manifestations of objects, furniture-like objects and related assemblages/constructions. Sited primarily in the wood and metal shops, methodologies of design, construction, alteration of found objects, deconstruction, and collage will be explored to develop individual sculptural projects. The conceptual, metaphorical, social, and related implications for a range of investigations will be explored. Technical information can include fine-wood working, sheet metal, alternative materials, and low-tech electrical. The work of Charles Ray, Alan Wexler, Los Carpinteros, and Andrea Zittel will be looked at in the context of this exploration.

Satisfies a Sculpture elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-233-1/DT-233-1 JOHN ROLOFF

Expanded Drawing/CAD

3 Units

Prerequisite: One 100 level studio course or consent of the instructor

A project-driven drawing class exploring the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional computer-assisted drawing "CAD" software), and practice experimental drawing to assist in the design, organization, visualization, and presentation of their 2D and 3D projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3D internal and external space, objects, ideas, contexts, and sites. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches, will be explored. Information about electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.

Satisfies Sculpture elective and drawing requirement
Satisfies Design and Technology distribution 2 requirement
Fulfills a General elective for BA
Fulfills Studio elective for BFA

SC-250-1 IAN MCDONALD

Projects: Museum

3 Units

Prerequisite: 3 units of sculpture coursework

This class incorporates the Museum of Fine Arts at the California Palace of the Legion of Honor as a starting point for explorations and discussions on the state of contemporary art as seen through the museum's permanent collections. Students will be asked to create proposals based on what research they intend to perform throughout the class, and how they intend to comment or intervene in the museum settings. Students will use both the Legion of Honor (admittance is free to SFAI students), SFAI sculpture, and other areas as their laboratory. Some classes will be held at the museum location for research purposes or special presentations. The final segment of the class will be for students to install their works in the museum. This process, of course, relies heavily on students creating clear plans as to their ideas for the museum staff. In this way, students will gain experience in creating proposals not only for faculty, but also for extra-academic museum staff. Students will have to work with museum staff in order to clear their ideas, before they begin construction.

Satisfies Sculpture elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-302-1 JOHN DEFAZIO

Cross Media/Ceramic Projects

3 Units

Prerequisite: 6 units of sculpture coursework

This course focuses on the practice of sculpture in the context of ceramics and mixed-media explorations. Approaches may include classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-à-vis contemporary art. A range of technical information about ceramics and related materials may range from clay body and glaze formulation to architectural and industrial practices to conceptual approaches.

Satisfies Sculpture elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SPRING 2008 GRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

ART HISTORY

ARTH-503-1 MEREDITH TROMBLE

Composing Biology

3 Units

As scientists construct new images of heredity in biological organisms and as biotechnologists commodify genetics, artists imagine the significance of these developments for our inner lives, our societies, and our futures. This course presents historical and contemporary art related to genetics with ideas from current scientific research and discussion of related social issues. We will also analyze the imaging of genetics in popular culture ranging from eugenics fairs and Chang and Eng (the original "Siamese twins") to the double helix and Dolly the cloned sheep. Artists work in a range of media, including film, new media, painting, performance, photography, and sculpture. Among the many artists whose works we will consider are Critical Art Ensemble, Eduardo Kac, Diane Ludin, Frank Moore, Ridley Scott, Christa Sommerer and Laurent Mignonneau, and Gail Wight.

ARTH-520-1 MARK BARTLETT

The Architectural Uncanny

3 Units

Freud considered the uncanny (*unheimlich* in German) a subject of aesthetics, understood as the study of emotional responses. In his famous essay "The Uncanny," he tells us, "What interests us most . . . is to find that among its different shades of meaning the word '*heimlich*' ['homely'] exhibits one which is identical with its opposite, '*unheimlich*.' What is '*heimlich*' thus comes to be '*unheimlich*.'" What is homely, or familiar, becomes unhomely, unfamiliar, causing terror. Anthony Vidler picks up these themes in the title of his book, *The Architectural Uncanny: Essays in the Modern Unhomely*, as a way to explore through architecture the "unhomely" state of modernity. This "state" has a precise location: it is the place where the psychic boundaries between the homely and unhomely, the familiar and unfamiliar, self and other, life and death, reality and unreality, collapse. Pushing off from Freud and Vidler, the "architectural" will be a means through which we will explore the complexities of contemporary politics, social thought, and pragmatic aesthetics, in proximity to these sites of collapse. Sites of collapse are inevitably sites of renewal.

Satisfies an Urban Studies Elective

ARTH-520-2 JILL DAWSEY

Feminism in the Expanded Field

3 Units

With major museum retrospectives and conferences on 1970s feminist art taking place on both the West and East coasts in 2007, our current moment invites a reconsideration of the place of feminism in artistic production and discourse. Does this renewed institutional interest in Second Wave feminism signal that movement's continuing relevance, or does it instead relegate it to the historical past, announcing its official demise? This course will ask whether feminism still matters? Does feminism still matter to art making? If so, how and why is this the case, nearly forty years after the emergence of the modern women's movement? This class will to try to understand the various permutations, transformations, and recoveries of feminist art practice since the 1970s by engaging the Marxist notion of "uneven development." That is, we will examine the ways in which feminism's messages spread unevenly, hindered by lines of class and geography, by ensuing years of backlash and denial, by moments of revivalism nipped in the bud by commercial cooptation (rrriot girl to bad girl to spice girl). Focusing less on well-rehearsed debates on women as "essential" vs. "constructed" beings, we'll emphasize the ways in which multiple and even contradictory models of feminism might coexist in an "expanded field." We will also focus on reenactments and reconsiderations of the feminist past in the work of such contemporary artists as Eija-Liisa Ahtila, Andrea Bowers, Wynne Greenwood, K8 Hardy, Sharon Hayes, Matilde Ter Heijne, the LTTR collective, Lucy McKenzie, Wangeechi Mutu, Elisabeth Subrin, and others.

ARTH-520-3 CLARK BUCKNER

History of Video

3 Units

In this course, we will trace the origins of video through the histories of technology, mass media, and art. We will study the invention of TV, and its ascent to a major cultural institution. We will explore the avant-garde projects of the 50s, 60s, and 70s, and what first motivated artists to work with video. While artists such as Nam June Paik and Wolf Vostell used video in relation to their interests in "collage," and "de-collage," the advent of the Sony Portapak in 1965 first made broadcast-style video readily accessible to artists and activists. Early video works by Vito Acconci, Dan Graham, and Joan Jonas, among others, were an attempt to disrupt the

hegemonic structures of television viewing and also to exploit the possibilities implicit in the medium to defy the conventions of the museum and art history.

We will examine the diverse ways of exhibiting video and consider its particular relationship to performance, installation, narrative, surveillance, and new media, paying particular attention to video's time-based character and its interactive dimensions. Finally, the rise of high-budget video installations and their proximity to the spectacles of the mass media in the contemporary moment will ask us to reflect again on video's early history as a medium of advertising and entertainment. At the same time, we will consider the proliferation of amateur video through the Internet as renewing many of the early promises that artists saw in the medium.

Satisfies elective for Urban Studies majors

ARTH-524-1 CLAIRE DAIGLE

Cabinets of Curiosity: Archival Strategies in Contemporary Art Practice

3 Units

Taking the curious exercise in anthropological wonder—the Museum of Jurassic Technology in Los Angeles—as a model compendium, this course will consider the role of archival and collecting strategies in contemporary art practice as sites of inquiry and critique. Building upon the 1998 P.S.1 exhibition Deep Storage that sampled a wide range of repositories of verbal and visual documents, we will discuss the following artists (among others): Marcel Duchamp, Marcel Broodthaers, Hanne Darboven, Rainer Ganahl, Georges Adeagbo, Mark Dion, and Fred Wilson. Key topics of discussion will include the found object/artifact, trace and cultural memory, the blurring of genre and disciplinary boundaries, and the use of displaying culled information as a tool for institutional and cultural critique. In addition to Susan Stewart's *On Longing* and a crossgenre range of readings, the primary anthology of texts used will be *The Archive*, edited by Charles Merewether (2006).

Satisfies elective for Exhibition and Museum Studies majors

ARTH-525-1 JEANNENE PRZYBLYSKI

Minimalism and Conceptualism: Historical Contexts, Contemporary Perspectives

3 Units

This course will provide an overview of Minimalism and Conceptual Art in the 1960s, 70s, and beyond. We will be interested to define these modes of art practice in their historical moment, exploring both their social context as the products of youth culture and countercultural movements, global conflict and the globalization of the world economy, and also their art context as strategies for making art and as sets of stylistic conventions that give these art "-isms" their distinctive look and feel. Think, for example, of how often you may find yourself using the term "conceptual" when responding to a particular work of art, or even your own practice, and how little you think about what that term really means—why does it seem to go without saying these days? Accordingly, questions uppermost in our minds will include what relevance "minimal" and "conceptual" ways of thinking about art and its place in the world have to today's artists, what are we to make of the dialogues about objecthood and the dematerialization of the art object in all its guises that characterized art practice and discourse in the 60s and 70s, and what help might they be in providing models for mediating between formal concerns and content in today's cultural climate?

ARTH-590 DALE CARRICO

Thesis I: Independent Investigations

3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills requirement for the MA in History and Theory of Contemporary Art

ARTH-591 JULIAN MYERS

Thesis II: Collaborative Projects

3 Units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills requirement for the MA in History and Theory of Contemporary Art

CRITICAL STUDIES

CS-500-1 RAMON GROSFOGUEL

Global Cities as Microcosms of Empire

3 Units

Global Cities today are not only centers of global financial capital but also transnational nodes of cultural encounters of people from different parts of the world. In this course we will examine the racial/ethnic hierarchies, identity conflicts, and cultural dynamics that shape the urban spaces of global cities such as Paris, Amsterdam, London, Miami and New York. We will focus on the history and transnational connections with the country of origin of migrant communities. The course will use a postcolonial approach to the understanding of international migration, urban racial/ethnic hierarchies, and cultural dynamics. Theories of migration, global cities, and ideological and visual representations will be emphasized in this course.

CS-500-1 STACY GARFINKEL

Play

3 Units

An examination of play and the (alternate) worlds it supposes and blurs. We will investigate relationships of play, work, ritual, and creativity—exploring how we might best define play and mine its possibilities to enrich our art making. Our inquiry will move to and fro between the rich theories, histories, and practices of play with readings drawn from multiple disciplines. Assignments will be written and studio-based, collaborative and

individual, and serious and playful in nature. Modes of play include child, adult, and animal play; the lottery and other games of sport and chance; dreams, daydreams, and imaginative play; amusement parks; new media platforms and collaborative or networked games; solitary play; free play; wordplay, jokes, and political pranking; and theater and performance play. Throughout, we will test the primacy of form in play (the exaggeration, stylization, representation, repetition, humor, and distortions of scale involved) and play's potential for transformation and resistance. Open to those who find their art full of or lacking in play.

CS-500-2 STEPHANIE ELLIS

Mall Culture

3 Units

Each year, over three million tourists take a plane to Minneapolis to see the Mall of America. Malls are now international destinations as well as a drive across town. This seminar explores a historical range of images and narratives embedded in the spaces and practices of modern shopping. For instance, the changing nature of capitalism and urbanism shaped nineteenth-century arcades, world fairs, and department stores. In turn, these new sites generated novel ways of looking as well as ideal cosmopolitan subject positions that had gender, class, and racial implications.

Our task is to trace the residue of these political, social, and economic fantasies in this architecture promoted as forever new or outside history and simultaneously disparaged for having no redeeming cultural value. Our delving into mall culture will ground fraught questions about leisure and work, public assembly and privatization of space, spectacle, and other aesthetic experiences, markets and artists.

Satisfies Urban Studies Topic Seminar requirement

CS-500-3 TAKEYOSHI NISHIUCHI

Zen, Performance, and Architecture

3 Units

Examines the architectonics of performance that springs from medieval Japanese Zen Buddhist thought and its application to contemporary performing arts and their spatial constructions. The course focuses on the performative presence of self-forgetting. The presence is located in an actual architectural space where the performer and the spectator meet each other, and play their mimetic transformations of existent-as-another. In this location, the mortals let their ego-consciousness drop off, and move between that which is "I-Here" and that which is "You-There." The examination is carried out, in particular, by studying Rikyu, the most important medieval Japanese aesthetician who explored the way in which thought could be actualized as ritual performance-and-architecture, with reference to modern Western architects and sculptors (Peter Eisenman, Fred Sandback, Wolfgang Laib, etc.).

CS-500-4 RENÉE GREEN

Spheres of Interest: Experiments in Thinking & Action

3 Units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin re-evaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

CS-502-1 TAMMY KO ROBINSON

Culture Industry/Media Matters

3 Units

This course is organized along two lines of inquiry: metarecycling and network society. In this course we will engage in a historical and contemporary review of the emergence and shifting role of media as a sensorium shaping perception imbricated in local and global logics of machine, user, and community. We will also explore notions of architecture and property as articulated in cyberspace, critiques of development and culture with its institutionalized arrangements of ICT4SD and CTCs, and formations of digitally mediated networks and mobilizations.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies

CS-504-1 KRISTA LYNES

Research and Writing Colloquium

3 Units

This course immerses MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a 10–15 page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Dean of Graduate Studies, and the program chairs.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-520-1/US-520-1 ELLA DIAZ

Urban Remapping

3 Units

As visual cultures in urban centers continue to privilege certain histories over others, this course interrogates government-funded art, building preservation, historical landmarks, and "national" commemorations. Connecting visual cultures to the racial, socioeconomic, and political landscapes of selected cities, the course observes how disenfranchised, peripheral populations remap public spaces in which they are officially rendered invisible. The concept of "urban remapping" is applied to urban centers using the methods of several other academic disciplines.

Satisfies a Critical Studies elective
Satisfies elective for Exhibition and Museum Studies majors

EXHIBITION AND MUSEUM STUDIES

EMS-502-1 OKWUI ENWEZOR/ HOU HANRU

Civic Virtues: Case Studies in Art, Patronage, and the Making of Public Culture

3 Units

In the 15th century Lorenzo Medici, one of a long line of the Medici family, established a concerted system of patronage in the arts whose imprint is still felt today. The magnificent Uffizi Gallery in Florence that holds many of the works commissioned or acquired by the Medicis serves as the paradigm of how private individual patronage of the arts can transform and affect the arena of public culture. This seminar is designed to reflect on the relationship between private art patronage and public culture, not only on how such patronage furnishes the material for institution building such as museums and foundations, but also on the civic dimension of private collecting. Through a number of case studies, we will explore the role of private collections in the making of the modern and contemporary institutions that bear their names. The seminar involves a series of close readings of historical and contemporary material. For instance, it will look at the conversion of the private patronage system into a public-realm system, especially as compared with the turn, in the late 18th century after the French Revolution, whereby private patronage became part of national patrimony. The seminar is divided into three parts, which involve field trips, and will allow participants to study collections closely and meet curators of each collection. The first trip will be a week-long study trip to the New York area: visiting institutions such as the Frick Collection, the Neu Gallery, Dia Beacon, the Whitney Museum of American Art, the Metropolitan Museum, the Museum of Modern Art, the Guggenheim Museum, the Arensberg Collection at Philadelphia Museum, the Barnes Collection in Meriden, and the Clark Institute in Williamstown. The second part of the seminar will focus on local collections in San Francisco, and finally a three-day trip to Los Angeles focusing on the Getty Museum, the Eli Broad Foundation, the Peter Norton Family Foundation, and the Hammer Museum at UCLA.

Students will be responsible for travel and accommodation expenses related to the trips to New York and Los Angeles.

EMS-520-1 DOMINIC WILLSDON

Adventures in Education

3 Units

This course will be a collaborative attempt to delineate a sphere of cultural practice that incorporates (1) concepts and instances of experimental education practice and (2) art practice that adopts educational forms or is concerned with education as its subject matter. In relation to the former, we will be reading excerpts of theoretical texts on the politics of education by Michael Apple, John Dewey, Michel Foucault, Paulo Freire, Henry Giroux, Antonio Gramsci, Maxine Greene, Jean-Francois Lyotard, Jacques Ranciere, and Bill Readings. We will be looking at proposals for alternative or experimental models of education ranging from the anarchist Modern School Movement in the US, to architects' proposals for the design of alternative universities (e.g., the Universitas Project or Cedric Price's Potteries Thinkbelt), to recent artist- or curator-initiated schools or school-like projects. We will also look at contemporary debates concerning the design and purpose of art schools. In relation to the latter, it will be primarily students' responsibility to research, critically analyze, and present examples of contemporary art practice that adopt either the contexts, tools, systems, methods, goals or discourses of education broadly conceived; this task will constitute students' assignments. The central aim of the course is to explore the contribution of experimental art and design practice to an understanding of the possibilities and limits of education as a vehicle for social hope.

EMS 520-2 TRESSA BERMAN

Cultural Policy, Heritage, and the Traffic in Culture

3 Units

This course takes a critical view of the consumption of cultural heritage as it is related to the contemporary cultural industry, and how constructions of tangible and intangible heritage reflect and articulate social identity. In the past several decades, international cultural policy documents (UNESCO) aimed at defining cultural heritage often result in bureaucratic entanglements and complicate the directives of what gets to count as "world heritage." Students will be asked to consider the various dimensions of cultural policy as they are constructed at regional and international levels: access and equity, investment in culture industries, creativity and the law, cultural preservation, and repatriation and restitution movements. We will consider theoretical and practical examinations through case studies, policy directives, and protective legislations with respect to international border crossings and locally situated knowledges. Taken together, these approaches form the bases for reconfiguring art and cultural heritage as inseparable aspects of identity and ongoing artistic practices.

EMS-588 TBA

Practicum

6 Units

As part of the MA in Exhibition and Museum Studies Program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections at the local, the national, or the international level. Students work with someone affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between practicum experience and the development of the thesis, as well as assisting the student in placing fieldwork into the broader context of his or her program of study.

EMS-590 DALE CARRICO

Thesis I: Independent Investigation

3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills requirement for the MA in Exhibition and Museum Studies

EMS-591 JULIAN MYERS

Thesis II: Collaborative Project

3 Units

This two-semester course will focus on the conception, organization, and presentation of an exhibition project in the SFAI's Walter and McBean Galleries or in an off-site location. Students will work together as a team and have the choice of creating a thematic group exhibition. Projects may include a symposium, lecture component, website, or publication.

Fulfills requirement for the MA in Exhibition and Museum Studies

TOPIC SEMINARS

IN-500-1 CHARLES BOONE

Musical Thinking for Visual Artists

3 Units

The idea that western classical music represents a high level of abstract thinking has long appealed to artists in all disciplines. During this semester we will examine modes of musical thinking and compositional practice in an attempt to discover not only how such ideas work for composers, but also how they might reflect, and perhaps inspire, the thinking of visual artists. Classical compositions from the Renaissance to the present will be examined in order to begin to understand how they function and how their composers created meaning in them. Reading and writing assignments will be given and discussed. Creative oral participation will be expected from all class participants. No musical background is required.

IN-500-2 AMY ELLINGSON

The Art World: History, Theory, and Practice

3 Units

This course introduces students to the notion of the art world as a system and provides practical strategies for negotiating its various components: galleries, curators, collectors, art schools, foundations, nonprofit art institutions, and the media. The course offers, first, a theoretical perspective on the institutions that dictate the aesthetic and market value of art. How is the aesthetic, monetary, social, personal, and spiritual value of art determined? We will address the following: methods of finding meaning (and, therefore, value) in works of art; the economy of the art world; money, authority, and power; museums, galleries, and art journals; and mass culture, advertising, and marketing. Second, practical information pertinent to the professional life of the artist. Great attention will be given to developing a professional, effective artist's packet that can be organized for presentations to commercial galleries, nonprofit spaces, public commissions, the media, etc. We will discuss "day jobs" within and outside of the art world (including college art teaching) as well as apprenticeships, grants, and residencies. Other topics include exhibition announcements, mailing lists, and networking; organizing and promoting exhibitions; pricing, shipping, and insuring work; archives, auction donations, and taxes; and time-management and long-term planning. In addition, the course gives an overview of the historical development of art making as a "profession," and provides an opportunity to discuss and assess the consequences of professionalism relative to "creativity" and "individuality." Finally, we will take an unbiased look at the perceived and actual value of the MFA degree. Throughout the course, students will improve their speaking and writing skills through a series of exercises and assignments. Students will finish the course with a sense of the history and theory of the art world, the practical tools to function as professionals and, not least, a better and clearer sense of their own motivation and commitment to their work.

NG-500-1 PAUL KOS

Alternative Contexts

3 Units

This course is intended for students interested in creating projects and works outside of their conventional context. What is your conventional context? Your past work? Your past readings? Have you become a mannerist of your own best works because they show consistency and commitment? What if you had a blackout and started from scratch? Where would you begin? Pretend there is no gospel. Could you, would you, make work for an audience of one? Would it preach? Teach? (Remember: you are both artist and audience, so you don't need to learn what you already know.) Could your work just "be"? Since it might be someone else's recipe, perhaps you shouldn't read anything that you yourself haven't written. Where to begin? Imagine yourself on a desert, on one of the poles, in a catacomb, inside an empty room, inside a closet, facing a blank wall or blank canvas. Public or private space? How public? How private? For self only? With another? How visible? How camouflaged? How subverted? How decorated?

This is a studio seminar/course. Students will create drawings, proposals, maquettes, and finished projects during the semester. There are no required readings.

PA-500-1 MARK VAN PROYEN

Distinguished Visiting Painting Fellows Critique Seminar

3 Units

This course will initiate a unique program that augments the critique seminar with exchanges with Distinguished Visiting Fellows in the Painting department. This is a rare opportunity to work directly with painters of national and international repute. Each fellow will visit the school for approximately ten days, during which time they will participate by functioning as guest seminar leaders working with the coordination of the tenured faculty. Artists and times of arrival will be announced at the beginning of the semester.

SC-500-2/US-500-2 MARK BARTLETT

Sculpture in Context: Trans/ Sculpture

3 Units

This course will expand the definition of the traditional concepts of sculpture practice—form, mass, volume, and phase change—by examining both the interrelationships between things within specifically defined territories and the transdisciplinary concepts necessary to account for such interrelationships. Fields, assemblages, transformations, events, and scales designate types of territories and types of interrelationships that may include such prominent discourses as the transnationalism, posthumanism, coevolution, mutant habitats, superurbanity, and ubiquitous technology. This course will also focus on models and case studies of transsculptural practice both within and beyond artworld modes of production. Our goal will be to develop audio, visual, and textual methods, both analytic and synthetic, with which to account for each transsculptural concept and examine such transsculptural projects and strategies as MarkoLab, The Land, High Desert Test Sites, Etoy's Mission Eternity, and Sharon Daniel's Public Secrets.

Satisfies an elective for Urban Studies majors

URBAN STUDIES

US-500-2/SC-500-2 MARK BARTLETT

Sculpture in Context: Trans/ Sculpture

3 Units

This course will expand the definition of the traditional concepts of sculpture practice—form, mass, volume, and phase change—by examining both the interrelationships between things within specifically defined territories and the transdisciplinary concepts necessary to account for such interrelationships. Fields, assemblages, transformations, events, and scales designate types of territories and types of interrelationships that may include such prominent discourses as the transnationalism, posthumanism, coevolution, mutant habitats, superurbanity, and ubiquitous technology. This course will also focus on models and case studies of transsculptural practice both within and beyond artworld modes of production. Our goal will be to develop audio, visual, and textual methods, both analytic and synthetic, with which to account for each transsculptural concept and examine such transsculptural projects and strategies as MarkoLab, The Land, High Desert Test Sites, Etoy's Mission Eternity, and Sharon Daniel's Public Secrets.

Satisfies an elective for Urban Studies majors

US-520-1/CS-520-1 ELLA DIAZ

Urban Remapping: Identity and Memory in the 21st Century

3 Units

As visual cultures in urban centers continue to privilege certain histories over others, this course interrogates government-funded art, building preservation, historical landmarks, and "national" commemorations. Connecting visual cultures to the racial, socioeconomic, and political landscapes of selected cities, the course observes how disenfranchised, peripheral populations remap public spaces in which they are officially rendered invisible. The concept of "urban remapping" is applied to urban centers using the methods of several other academic disciplines.

Satisfies a Critical Studies elective

US-588-1 TBA

Practicum

6 Units

As part of the MA in Urban Studies program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections, at the local, the national, or the international level. Students work with someone affiliated with the practicum site and a SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between practicum experience and the development of the thesis, as well as assisting the student in placing fieldwork into the broader context of his or her program of study.

US-590 DALE CARRICO

Thesis I: Independent Investigations

3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills requirement for the MA in Urban Studies

US-591 JULIAN MYERS

Thesis II: Collaborative Projects

3 Units

This two-semester course will focus on the conception, organization, and presentation of an exhibition project in the SFAI's Walter and McBean Galleries or in an off-site location. Students will work together as a team and have the choice of creating a thematic group exhibition. Projects may include a symposium, lecture component, website, or publication.

Fulfills requirement for the MA in Urban Studies

SPRING 2008 GRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

GRADUATE CRITIQUE SEMINARS

3 Units

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GR-500-1	STEPHANIE ELLIS
GR-500-2	JOHN PRIOLA
GR-500-3	DEWEY CRUMPLER
GR-500-4	CAITLIN MITCHELL-DAYTON
GR-500-5	BRETT REICHMAN
GR-500-6	LINDA CONNOR
GR-500-7	TONY LABAT
GR-500-8	DOUG HALL
GR-500-9	PAUL KOS
GR-500-10	JILL MILLER
GR-500-11	SUZANNE OLMSTED
GR-500-12	JOHN ROLOFF
GR-500-13	JANIS CRYSTAL LIPZIN
GR-500-14	CARLOS VILLA

GRADUATE TUTORIALS

3 Units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

GR-580-1	CHARLES BOONE
GR-580-2	JEREMY MORGAN
GR-580-3	REAGAN LOUIE
GR-580-4	HARRELL FLETCHER
GR-580-5	DOUG HALL
GR-580-6	PAUL KOS
GR-580-7	TRISHA DONNELLY
GR-580-8	ADRIANE COLBURN
GR-580-9	LANCE FUNG
GR-580-10	MILDRED HOWARD
GR-580-11	CHARLIE CASTANEDA
GR-580-12	PEGAN BROOKE
GR-580-13	AMY ELLINGSON
GR-580-14	BRUCE MCGAW
GR-580-15	SHARON GRACE
GR-580-16	LYNN HERSHMAN LEESON
GR-580-17	YORAM WOLBERGER

GRADUATE DIRECTED STUDY

GR-598-1
1–6 Units

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Dean of Graduate Studies. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the graduate program director for information concerning limits on the number of Directed Study units that can be taken in one semester and can be applied to the degree.

POST-BACCALAUREATE SEMINARS

3 Units

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

PB-400-1 FRANCES MCCORMACK
PB-400-2 J.D. BELTRAN

GRADUATE LECTURE SERIES

GR-502-1 RENÉE GREEN
Spheres of Interest: Experiments in Thinking & Action
0 Units

One provocation for thinking about this series is provided by this sentence: "Only because art has left the sphere of interest to become merely interesting do we welcome it so warmly" (Giorgio Agamben, *The Man without Content*). It is easily possible to feel indifference toward the "merely interesting." In response to what can appear as a perpetual state of "interesting" spectacles, the invited speakers address these paradoxes of living. Their presentations and seminars will serve as opportunities to grapple with productions, conditions, and perspectives that can stimulate other kinds of responses. The speakers will not invite smooth or easy receptions to the aural, visual, and spatial operations with which they are engaged, but will in contrast raise questions from the perspective of producers and analysts about present and past forms of being and production.

The Graduate Lecture Series is required for all first-year MFA and MA students

REVIEWS

GR-592-1
Graduate Intermediate Review
0 Units

At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594-1
Graduate Final Review
0 Units

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

GRADUATE ASSISTANTSHIPS

GR-587-1
Graduate Assistantship
0 Units

A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend.

GR-597-1
Graduate Assistantship
0 Units

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend.

The graduate center will announce available teaching and graduate assistantships. Assistantships are not required and do not carry units. For additional information and application procedures, please contact the graduate center. Under exceptional circumstances, second-semester students may be eligible for a teaching assistantship. All graduate students, including Post-Baccalaureate candidates, are eligible to enroll in the teaching practicum class offered for credit in the spring. Please contact the graduate center for more information.

TEACHING PRACTICUM

GR 588-1 J.D. BELTRAN/ JENNIFER RISSLER

Teaching Practicum: Transmitting Art Practices

3 Units

In this course that links theory and practice, we will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. We will consider historical models of artistic transmission and their relationship to instruction in visual art and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment, the post-studio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission.

GRADUATE INTERNSHIP

GR-596-1 JENNIFER RISSLER

Internship

3 Units

Students enrolled in the internship course both complete an internship at a site of their choosing—arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser.

Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in GR-596, the Internship course. Interns are expected to work a minimum of 90 hours on-site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

MFA GRADUATE EXHIBITION

GR-599-1

0 Units

Each graduating MFA student is required to exhibit work at Fort Mason at the conclusion of the spring semester. Students must register for this course, which carries 0 units, during their final semester.

UNDERGRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

BFA

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture

BA

History and Theory of Contemporary Art

Urban Studies

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice: Friday Practicum. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience firsthand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice.

Entering students are strongly encouraged to enroll concurrently in Art History A, Writing, and a studio or liberal arts elective of their choice to benefit fully from the program.

Contemporary Practice: Friday Practicum

3 Units

Friday Practicum plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminars/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio work in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The practicum also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar: Seeing and Cognition

3 Units

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within, and creating, cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated "art." From the moment humans open their eyes, they interpret and respond to the world through a process called "vision." This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as "figure and ground"—which have cultural application in literature, film, biology, and physics as well as in art—are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

Six-credit Off-campus Study Requirement

All undergraduate students are required to complete six units of off-campus study towards their degree. These units may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy studio, liberal arts, or art history degree requirements. The following are examples of course types that will satisfy the requirement.

Seminars

Courses that have a significant off-campus component, in which class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond.

Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel and Residencies

Study trips are offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, a study trip immerses a student in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks. A residency provides a student the opportunity to live and work in another city or country.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

Akademie Vytvarnych Umeni
Prague, Czech Republic
Bezalel Academy of Arts and Design
Jerusalem, Israel
Chelsea College of Art and Design
London, England
Ecole Nationale Supérieure des Beaux-Arts
Paris, France
Glasgow School of Art
Glasgow, Scotland
Gerrit Rietveld Academie
Amsterdam, Holland
Valand School of Fine Arts, Goteborg
Sweden

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another American or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available through the International and Off-campus Study Programs Office in Student Affairs.

For Spring 2008, the following courses fulfill 3 units of the 6-unit off-campus study requirement:

CO-296-1 JENNIFER RISSLER
Undergraduate Internship
3 Units

PR-220-2 ROBERT JOHNSON
History of Printmaking
3 Units
Prerequisite: none

Undergraduate Liberal Arts Requirements

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the liberal arts requirements:

Year 1—ENGL-100 and -101, followed by the submission of a Writing Portfolio

Note: Transfer students who receive SFAI transfer credit for ENGL-100 and -101 may be required to fulfill a Continued Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

Year 2—Humanities Core A and Humanities Core B (HUMN-200 and -201)

Year 3—Critical Theory A and B (CS-300 and -301)

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (Year 1 of the Curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Writing Program Sequence

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required successfully to complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE. There are three paths to completing the Writing Program Sequence.

For entering freshmen and transfer students without any Composition A Credit:

Academic Literacy Workshop (ENGL-110):

This course may be required based on WPE score.

ENGL-100:

A prerequisite for ENGL-101.

ENGL-101:

This course and a passing Writing Portfolio are prerequisites for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301).

For transfer students with Composition A Credit:

ENGL-100:

This course may be recommended based on WPE score.

ENGL-101:

This course and a passing Writing Portfolio are prerequisites for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301).

For transfer students with Composition A and Composition B credit:

ENGL-102:

Based on WPE score, placement in ENGL-102 makes the course a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301).

For second-degree candidates:

The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Liberal Arts Courses

Academic Literacy (ENGL-110)

A noncredit course to be followed by Investigation and Writing and then Nonfiction Writing.

Investigation and Writing (ENGL-100) 3 Units

Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by Nonfiction Writing. (ENGL-101)

Nonfiction Writing (ENGL-101) 3 Units

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses.

Continuing Practices of Writing (ENGL-102) 3 Units

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a studio elective or liberal arts elective requirement.

Humanities Core A (HUMN-200) 3 Units

Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAI's Writing Program is a prerequisite for Humanities Core A: The World before 1500 (formerly called Western Civilization A). Humanities Core A: The World before 1500 is a prerequisite for enrollment in the Humanities Core B: Origins of the Modern World (HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses.

Humanities Core B (HUMN-201) 3 Units

Major historical events from the 15th century through the development of the European avant-garde in the 19th century. Humanities Core A (HUMN-200) is a prerequisite for enrollment in the Humanities Core B. Humanities Core B is a prerequisite for enrollment in the Critical Theory A and B (CS-300, CS-301) courses.

Note: Not all courses in the Humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of Registration and Records.

Natural Science

3 Units

A science course covering the theory and history of such topics as astronomy, biology, and physics.

Mathematics

3 Units

A college-level mathematics course designed to advance basic competency.

Social Science

3 Units

A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture

3 Units

Coursework that concentrates on the contributions of diverse cultures—specifically, ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective

3 Units

Any liberal arts class.

Critical Theory A (CS-300) 3 Units

Twentieth-century cultural history and theory (formerly called Methodologies of Modernism A). Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is an SFAI residency requirement—not accepted in transfer.

Critical Theory B (CS-301) 3 Units

Special topics in twentieth-century cultural history and theory. Completion of Critical Theory A (CS-300), Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is an SFAI residency requirement—not accepted in transfer.

Art History Requirements

Global Art History
3 Units
A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernism and Modernity
3 Units
A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now
3 Units
A course focused upon contemporary art in North America and Europe from the 1950s until the present.

Art History Elective
3 units
Any undergraduate art history course.

History of the Major
3 units
A course focused on the history of the medium.

Bachelor of Fine Arts

Total units required for BFA degree = 120
maximum units accepted in transfer = 60

No more than 24 units may be transferred into Liberal Arts and Art History combined.

No more than 12 units of Major Studio accepted as transfer credit. Up to 24 units may be transferred into Elective Studio.

All entering students are required to take a Writing Placement Examination upon matriculating.

All BFA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements	33 Units
Investigation and Writing*	3 Units
Nonfiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A†	3 Units
Critical Theory B†	3 Units

*Writing placement examination required upon matriculation.

†Must be taken at SFAI.

For Spring 2008, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-223-1 CLAIRE DAIGLE
Beyond Primitivism, Exoticism, and Orientalism: Cultural Specificity in the Global Context
3 Units
Prerequisites: ARTH-101, ENGL-101

ARTH-241-1 KRISTA LYNES
Visible Evidence and the Photographic Imaginary
3 Units
Prerequisites: ARTH-101, ENGL-101

ARTH-321-1 CHRIS BRATTON
Cinema and the Global
3 Units
Prerequisites: ARTH-102, CS-300, and one 200-level ARTH course

ENGL-102-1 ADAM MANSBACH
Race, Hip-hop Culture, and Social Justice
3 Units
Prerequisite: ENGL-100

HUMN-200-1 HENRIK LEBUHN
Humanities Core A: Pre-Columbian History and Culture
3 Units
Prerequisite: ENGL-101

DT-142-1 /ARTH-142-1 PAUL KLEIN
Design Histories: The 20th- and 21st-century World Product
3 Units
Prerequisite: DT-150-1 Activating Objects

IN-220-1 DEWEY CRUMPLER
History of Jazz
3 Units
Prerequisites: ARTH-101

Design and Technology Major

Liberal Arts Requirements (see page 57)	**33 Units**
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Frameworks of Design and Technology	3 Units
Introduction to Activating Objects	3 Units
Distribution I	3 Units
Video Distribution	3 Units
Distribution II	6 Units
Design and Technology Electives	15 Units
Senior Review Seminar	3 Units

Note: courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History: Reproducibility	3 Units
Art History Elective	3 Units
Total	**120 Units**

Film Major

Liberal Arts Requirements (see page 57)	**33 Units**
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Introduction to Film	3 Units
Introduction to Film History or Special Topics in Film History	3 Units
Distribution I	9 Units
Advanced Film	3 Units
Film Electives	15 Units
Senior Review Seminar	3 Units

Note: courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline	30 Units

Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Film	3 Units
Art History Elective	3 Units

Total	**120 Units**

New Genres Major

Liberal Arts Requirements (see page 57)	**33 Units**

Studio Requirements	**72 Units**
Contemporary Practice	6 Units
New Genres I	3 Units
Issues and Contemporary Artists	3 Units
New Genres II	3 Units
Installation/Distribution	3 Units
Video/Distribution	3 Units
Performance Document: Photoworks	3 Units
New Genres Electives	15 Units
Senior Review Seminar	3 Units

Note: Courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline	30 Units

Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of New Genres	3 Units
Art History Elective	3 Units

Total	**120 Units**

Painting Major

Liberal Arts Requirements (see page 57)	**33 Units**

Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Drawing I	3 Units
Beginning Painting	3 Units
Drawing Electives	9 Units
Painting Electives	18 Units
Senior Review Seminar	3 Units

Electives in any studio discipline	30 Units

Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History Electives	6 Units

Total	**120 Units**

Photography Major

Liberal Arts Requirements (see page 57)	**33 Units**

Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Photography I	3 Units
Understanding Photography	3 Units
Technical Electives	6 Units
Digital Photography I	3 Units
Digital Photography II	3 Units
Conceptual Electives	6 Units
History of Photography II	3 Units
Photography Electives	6 Units
Senior Review Seminar	3 Units

Electives in any studio discipline	30 Units

Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Photography	3 Units
Art History Elective	3 Units

Total	**120 Units**

Printmaking Major

Liberal Arts Requirements (see page 57)	**33 Units**

Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Printmaking I	3 Units
Drawing I	3 Units
Intermediate Printmaking	6 Units
Advanced Printmaking	3 Units
Printmaking Electives	18 Units
Senior Review Seminar	3 Units

Electives in any studio discipline	30 Units

Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Printmaking	3 Units
Art History Electives	6 Units

Total	**120 Units**

Sculpture Major

Liberal Arts Requirements (see page 57)	**33 Units**

Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Beginning Sculpture	6 Units
Drawing	3 Units
Intermediate Sculpture	6 Units
Advanced Sculpture	6 Units
Sculpture Electives	9 Units
Interdisciplinary or New Genres Elective	3 Units
Senior Review Seminar	3 Units

Electives in any studio discipline	30 Units

Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Sculpture	3 Units
Art History Elective	3 Units

Total	**120 Units**

Bachelor of Arts

Total units required for BA degree = 120
Maximum units accepted in transfer = 60

BA—History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined.

No more than 27 units of liberal arts accepted in transfer.

No more than 9 units of art history accepted in transfer.

BA—Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined.

No more than 24 units may be transferred into studio and general electives combined.
All entering students are required to take a Writing Placement Examination upon matriculating.

All BA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements:	**33 Units**
Investigation and Writing*	3 Units
Nonfiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A†	3 Units
Critical Theory B†	3 Units

*Writing placement examination required upon matriculation.

†Must be taken at SFAI.

For Spring 2008, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-223-1 CLAIRE DAIGLE
Beyond Primitivism, Exoticism, and Orientalism: Cultural Specificity in the Global Context
3 Units
Prerequisite: ARTH-101, ENGL-101

ARTH-241-1 KRISTA LYNES
Visible Evidence and the Photographic Imaginary
3 Units
Prerequisite: ARTH-101, ENGL-101

ARTH-321-1 CHRIS BRATTON
Cinema and the Global
3 Units
Prerequisites: ARTH-102, CS-300, and one 200-level ARTH course

ENGL-102-1 ADAM MANSBACH
Race, Hip-hop Culture, and Social Justice
3 Units
Prerequisite: ENGL-100

HUMN-200-1 HENRIK LEBUHN
Humanities Core A: Pre-Columbian History and Culture
3 Units
Prerequisite: ENGL-101

DT-142-1 /ARTH-142-1 PAUL KLEIN
Design Histories: The 20th and 21st Century World Product
3 Units
Prerequisite: DT 150-1 Activating Objects

IN-220-1 DEWEY CRUMPLER
History of Jazz
3 Units
Prerequisites: ARTH-101

History and Theory of Contemporary Art Major

Liberal Arts Requirements (see page 57)	**33 Units**
Art History, Theory and Criticism Requirements	**54 Units**
Research and Writing	3 Units
Global Art History	3 Units
Modernity and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	6 Units
Art History Electives	12 Units
Critical Studies Electives	12 Units
Thesis I	6 Units
Thesis II	6 Units
Studio Requirements	**15 Units**
Contemporary Practice	6 Units
Electives in any studio discipline	9 Units
General Electives	**18 Units**
Total	**120 Units**

Urban Studies Major

Liberal Arts Requirements (see page 57)	**33 Units**
Art History, Theory and Criticism Requirements	**54 Units**
Research and Writing	3 Units
Global Art History	3 Units
Modernity and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	3 Units
Media and Cultural Geography	3 Units
Urban Studies Electives	12 Units
Critical Studies Electives	9 Units
City Studio Practicum	3 Units
Thesis I	6 Units
Thesis II	6 Units
Studio Requirements	**24 Units**
Contemporary Practice	6 Units
Electives in any studio discipline	18 Units
General Electives‡	**9 Units**
Total	**120 Units**

‡General Electives are courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with your advisor. These may include additional courses in Art History, Critical Studies, Liberal Arts, or courses in any of the studio areas, Internships, Interdisciplinary Seminars, Study/Travel, Community Opportunities, or Directed Study.

GRADUATE CURRICULUM

MFA

Full-time

Low-residency Summer

POST-BAC CERTIFICATE

MA

History and Theory of Contemporary Art

Exhibition and Museum Studies

Urban Studies

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.

- MFA students must enroll in at least three credits of Graduate Tutorial per semester.

- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.

- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.

- Full-time status is achieved by enrolling in 12-credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Graduate Studies. *Note: To complete the program in two years, students need 15 units each semester.*

- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

- Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history /theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI or at any other accredited college or university. These credits are not included in or counted towards the 60 units required to receive an MFA.

- MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of $260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings during the Spring semester (dates, times, and rooms to be announced).

- The Graduate Lecture Series is required for all first-year MFA students.

Low-residency Summer MFA Program

Designed for working artists, teachers, and other art professionals, the low-residency Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and Post-Bac Studio Space

The studios at the SFAI Graduate Center provide workspace for both the Post-Baccalaureate and Master of Fine Arts programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students who are allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9:00am–10:00pm, Monday through Friday, and 12:00noon–6:00pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

GRADUATE PROGRAM CURRICULUM REQUIREMENTS

Master of Fine Arts
(Full-time Program)

Graduate Tutorial	12 Units
Graduate Critique Seminar	12 Units
Electives (see below)	21 Units
Art History	9 Units
Critical Studies	6 Units
Graduate Lecture Series (see below)	0 Units
Intermediate Review	0 Units
Final Review	0 Units
MFA Graduate Exhibition	0 Units
Total	**60 Units**

SAMPLE COURSE SCHEDULE

Semester 1

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Critical Studies Seminar	3 Units
Elective (see below)	3 Units
Graduate Lecture Series (see below)	0 Units

Semester 2

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Critical Studies Seminar	3 Units
Elective (see below)	3 Units
Graduate Lecture Series (see below)	0 Units
Studio/Intermediate Review	0 Units

Semester 3

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Electives (see below)	6 Units

Semester 4

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Elective (see below)	9 Units
Graduate Studio / Final Review	0 Units
MFA Graduate Exhibition and Catalogue	0 Units
Total	**60 Units**

Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.

The Graduate Lecture Series is required for all first-year MFA students.

Low-residency SummerMaster of Fine Arts

Critical Studies	3 Units
Art History	9 Units
Critique Seminar	12 Units
Directed Study/ Winter and Summer Review	12 Units
Electives (see below)	24 Units
Intermediate Review	0 Units
Final Review	0 Units
Visiting Artist Lecture Series	0 Units
Total	**60 Units**

SAMPLE COURSE SCHEDULE

Year 1

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives (see below)	6 Units
Guided Study/Winter Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units

Year 2

Graduate Critique Seminar	3 Units
Art History	3 Units
Elective (see below)	3 Units
Critical Studies	3 Units
Intermediate Review	0 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units

Year 3

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives (see below)	6 Units
Final Review (for 3-year program)	0 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
MFA Graduate Exhibition (for 3-year program)	0 Units

Year 4

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives (see below)	6 Units
Final Review	0 Units
Guided Study/Winter Review	1.5 Units
Guided Study/Summer Review	1.5 Units
MFA Graduate Exhibition	0 Units
Total	**60 Units**

Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.

Students enrolled in the three-year program will register for 4 units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.

Post-Baccalaureate Certificate

Semester 1	
Post-Baccalaureate Seminar	3 Units
Art History (UG or GR)	3 Units
Critical Studies Seminar	3 Units
Undergraduate electives	6 Units
Semester 2	
Post-Baccalaureate Seminar	3 Units
Art History (UG or GR)	3 Units
Tutorial (UG or GR)	3 Units
Undergraduate electives	6 Units
Total	**30 Units**

Master of Arts in History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Research and Writing Colloquium	3 Units
Critical Studies Electives	6 Units
Art History Seminar Electives	6 Units
Cognates (other electives)	6 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units
Total	**42 Units**

SAMPLE COURSE SCHEDULE

Semester 1	
Global Perspectives of Modernity	3 Units
Issues and Theories of Contemporary Art	3 Units
Art History or Critical Studies Electives	6 Units
Graduate Lecture Series (see below)	0 Units
Semester 2	
Research and Writing Colloquium	3 Units
Culture Industry and Media Matters	3 Units
Art History or Critical Studies Electives	6 Units
Graduate Lecture Series (see below)	0 Units
Semester 3	
Cognate (other elective)	3 Units
Thesis I	3 Units
Thesis II	3 Units
Semester 4	
Cognate (other elective)	3 Units
Thesis I	3 Units
Thesis II	3 Units
Total	**42 Units**

The Graduate Lecture Series is required for all first-year MA students.

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Theories of Art and Culture	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Cognates	9 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units
Practicum	6 Units
Total	**48 Units**

SAMPLE COURSE SCHEDULE

Semester 1	
Global Perspectives of Modernity	3 Units
Theories of Art and Culture	3 Units
Cognate	3 Units
Art History, Critical Studies, or Topics Seminars	3 Units
Graduate Lecture Series (see below)	0 Units
Semester 2	
Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Cognate	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Graduate Lecture Series (see below)	0 Units
Summer Practicum	6 Units
Semester 3	
Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	3 Units
Semester 4	
Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate	3 Units
Total	**48 Units**

The Graduate Lecture Series is required for all first-year MA students.

Master of Arts in Urban Studies

Research and Writing Colloquium	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Frameworks for Art and Urbanism	3 Units
Topics Seminars	9 Units
Cognates	9 Units
Practicum	6 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units
Total	**48 Units**

SAMPLE COURSE SCHEDULE

Semester 1	
Global Perspectives of Modernity	3 Units
Frameworks for Art and Urbanism	3 Units
Topics Seminar	3 Units
Cognate	3 Units
Graduate Lecture Series (see below)	0 Units
Semester 2	
Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Topics Seminar	3 Units
Cognate	3 Units
Graduate Lecture Series	0 Units
Summer Practicum	6 Units
Semester 3	
Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units
Topics Seminar	3 Units
Semester 4	
Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate	3 Units
Total	**48 Units**

The Graduate Lecture Series is required for all first-year MA students.

NOTES

NOTES

24-hour info	415 771 7020
academic affairs	415 749 4534
administration	415 351 3535
admissions	415 749 4500
admissions fax	415 749 4592
advising/undergraduate	415 749 4533
advising/graduate	415 641 1241 x1007
area manager (design and technology, film, new genres, photography):	415 749 4577
area manager (painting, printmaking, sculpture):	415 749 4571
area manager (interdisciplinary studies):	415 749 4578
graduate center	415 641 1241 x1015
center for individual learning	415 771 7020 x4471
community programs	415 749 4554
community programs fax	415 749 1036
exhibitions and public programs	415 749 4550
financial aid	415 749 4520
personal counseling	415 749 4587
registration and records	415 749 4535
registration and records fax	415 749 4579
security	415 749 4537
student accounts	415 749 4544
student affairs	415 749 4525

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